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THE CLASSICS IN THE SOVIET UNION

Directly due to the impressive testimony to Soviet technological advances, of which the rest of the world did not become properly aware until late in 1957, the respective merits and shortcomings of the educational systems of the Soviet Union and the United States have become the subject of a great deal of discussion. However, the debate on this important topic has too often overlooked the achievements in what Soviet scholars call the "humanistic sciences," of which the Classics form no small part. To secure detailed information on the questions that arise concerning any field of scholarly activity in which the Soviet Union is engaged is not an easy task. What is more, it is even difficult to give the reasons why this should be the case. Some of the reasons reflect the deliberate and considered policy of the Soviet government, but others should be attributed to the fact that ordinary norms in scholarly relationships that are taken for granted in the West have formed no part of the Soviet academic tradition.¹

1. So far as the author is aware, no detailed work on

Nevertheless, careful perusal of the very numerous books and journals on classical subjects that have been appearing in the Soviet Union, plus on-the-spot investigation, lead to the paradoxical conclusion that at the present time the Classics in the Soviet Union seem to be in a more flourishing condition than they are in the United States. This statement can best be illustrated by some background material and then by a description of the general pattern of Soviet education, which is not as diffuse and multiform as it is in this country. This general description will be supplemented by specific examples of the strengths and weaknesses inherent in such a system.

A false assumption exists in the West today that becomes no truer through constant repetition. This assumption is implicit in the statement that the Soviet Union is a new country.

Russian classical studies has yet been done by Western scholars; it is virtually *terra incognita* in respect both to pre-Revolutionary and Soviet work in the field. The author hopes to elucidate this situation somewhat in a forthcoming monograph; some of the remarks in this paper are based on observations that he made during a seven-weeks' tour of the Soviet Union last summer under a faculty grant program.

whose achievements can only be measured in relation to corresponding developments in America, itself another large, relatively young, country. Such statements serve to perpetuate an astonishing distortion. The premise that underlies them is utterly incorrect; the United States and the Soviet Union have such dissimilar origins as to render comparisons of this nature virtually meaningless. The Soviet Union can be properly understood only in terms of its own past history, in terms of a civilization that has developed slowly and painfully during a thousand years.

The Russians know that their country entered the ranks of European nations through its cultural contacts with the Byzantine Empire, the mature and sophisticated mediaeval civilization that preserved and transmitted so many of the traditions which it had derived and inherited from classical Greece and Rome.² Ever since it inspired the beautiful eleventh and twelfth century inscriptions found in the Cathedral of St. Sophia in Kiev, Byzantine influence has run like a red thread through Russian history. In the fifteenth century, after the fall of Constantinople, Tsar Ivan III embraced the doctrine that the Grand Duchy of Moscow was its successor, the Third Rome.³ As Russia entered the eighteenth century, Peter the Great, deeming this influence harmful, undertook to combat it with massive infusions of technology from Western Europe, yet it remained to contribute, in the nineteenth century, to the formation of the philosophical attitude of the Slavophiles in their controversy with the Westerners. From this controversy, in turn, emanated the many swirling intellectual currents that created the ideological climate in which the recent history of modern Russia has unfolded.

In the eighteenth and nineteenth centuries Russia was a country in which a tiny segment of the population enjoyed all the cultural advantages conferred by an education usually ob-

tained in the best universities of Western Europe, while the mass of the people was sunken in apathy and ignorance. From the ranks of this small minority came those who made the greatest contributions to Russian culture — the poets, artists and writers, as well as those who governed and administered the country in the interests of the Tsarist autocracy. The foreign culture that held the most attraction for educated Russians was the French, but it is important to remember that this French culture was markedly Neo-Classical in content. It had been imported from the France of Voltaire and the *philosophes*, where Boileau wrote on the Aristotelian unities, Rousseau pondered Roman history. Fénelon acquired distinction for trans-

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2. There are many books on this subject. Cf. George Ostrogorsky, *History of the Byzantine State* (translated from the German by Joan Hussey; New Brunswick, N.J. 1957), esp. pp. 508-509.

3. A specialized subject that has its own literature, little of which, however, is in Western European languages. Cf. Wm. K. Medlin, *Moscow and East Rome: A Political Study of Relations of Church and State in Muscovite Russia* (Lausanne 1952). The classical reader will become increasingly disturbed, as he continues to examine the footnotes to this work, to realize that the author is exegesisizing essential Byzantine material without any Greek. It is, however, a pioneering study in the field in English, serving to point up the need for other similar studies.

lating the *Odyssey*, and Scarron became famous for his very Gallic version of the *Aeneid*.⁴

This cultural influence, combining with the earlier Byzantine tradition, led to the creation of chairs in ancient history and classical philology at the handful of universities that existed in the Russian Empire, and an able group of highly-trained classical scholars emerged.⁵ Everyone who has studied the Classics is thoroughly aware of the powerful impact invariably made upon a mind coming into intimate contact with the great thinkers of antiquity, and how this contact has often sparked struggles for political freedom. In the latter half of the nineteenth century the Russian autocracy, fiercely clinging to old ways in a rapidly changing society, became alarmed at the growing role in the revolutionary movement played by university students and attributed it to the dissemination of this type of knowledge as well as to the popularity of the new social and natural sciences.

In an ingenious attempt to subvert both tendencies the Tsarist authorities revised the university curriculum, substituting detailed textual exegesis in a few select Greek and Latin authors for the "dangerous" courses in ancient political theory and modern social science.⁶ Archaeological field work in the Black Sea region, most of which, then as now, lay within the confines of the Russian Empire, was also encouraged, since the government considered it to be a relatively innocuous branch of learning.⁷ Of course from the point of view of pure scholarship much important and valuable work was done as a re-

sult of this policy, but it is seldom easy under any circumstances to keep even the most recondite scholarship in a vacuum; it proved an impossible task in the troubled Russia that was entering the twentieth century.

This was still approximately the state of affairs when the revolution broke out in Russia in 1917. The victorious party, the Bolsheviks, who stood far to the left, were hostile to the traditional academic program, and in the first flush of revolutionary enthusiasm the Classics were virtually eliminated from the curriculum. They soon returned, however, but now with a strong emphasis upon ancient history. The reasons for this are interesting.

Classical studies offer a clear example of the Soviet tendency for the state and all its manifold components to interlock completely; simply stated, the new government could not afford to dispense with them. Karl Marx, in whose name so much of Asia is on the march in the twentieth century, concentrated his attention almost exclusively on the history of Europe, and as a product of the nineteenth century German universities, he was particularly well

skilful, to name a few, scattered through the volumes of the *Zhurnal Ministerstva Narodnogo Prosvetsheniia* (Journal of the Ministry of Public Instruction) will indicate how limited Sandys' account actually is.

6. For a lurid, emotional, but basically accurate account of these developments by a strong opponent of the Tsarist regime, see S. Stepiak, *Russia under the Tsars* (London, n.d.) 395-398, where curricula in the gymnasia are singled out for special emphasis.

7. See the excellent work of E. H. Minns, *Scythians and Greeks* (Cambridge 1913); also M. Rostovtzeff, *Iranians and Greeks in South Russia* (Oxford 1922), esp. the bibliography given on pp. 223-238. It is interesting to note that M. I. Maksimova, in her book *Antichnie Goroda iugo-vostochnogo Prichernomor'ia* (Ancient Cities in the South-East Black Sea Region) (Moscow and Leningrad 1956), pays tribute both to nineteenth-century Russian investigators of the region (pp. 7-8) and to the work of David M. Robinson, as represented in his book *Ancient Sinope* (Baltimore 1906).

4. Some aspects of Russian Gallomania are reflected in an interesting recent study, based on secondary sources, by G. P. Gooch, *Catherine the Great and Other Studies* (London 1954) 1-108. Though at times malicious and exaggerated, the Introduction (esp. pp. xvi-xix) and Notes (pp. 195-210) to the translation of Mikhail Lermontov, *A Hero of Our Time* (New York: Doubleday Anchor Books, 1958), made by Vladimir Nabokov in collaboration with Dmitri Nabokov, effectively delineate the very considerable extent of Western European (especially French) influences on one of the Russian classics, and provide a welcome antidote to the sociological interpretations invariably advanced by Soviet literary critics and frequently by Western ones as well.

5. J. E. Sandys, *A History of Classical Scholarship III* (Cambridge 1908) 384-390, still remains our principal source of information for the achievements of this group. His account is accurate as far as it goes, but it is completely superficial and based entirely on scanty secondary accounts, for Sandys (unlike J. B. Bury) had no Russian. The prominence of German names among the classical scholars of nineteenth century Russia may prove puzzling to anyone unacquainted with the role played by Germans in Russian life, particularly since the seventeenth century. A sampling of articles on classical themes by Latyshev, Zhebelev, Novosadskii, and Buz-

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grounded in ancient history. The famous thesis-antithesis-synthesis determined solely by the interplay of economic forces that lies at the heart of Dialectical and Historical Materialism draws its fundamental inspiration from Marx's close scrutiny of the major periods in European history; the whole system stands or falls on his interpretation of them. Hence, to omit what Marx defined as the "slave-owning states" of antiquity would deprive Marxism of one of its most vital links.⁸ Since the Soviet system claims to be based on the work of Marx supplemented by that of Lenin, no segment of Marx's historical analysis can possibly be ignored. Viewed in this light the claims of ancient history are always assured of a sympathetic hearing in high government circles. Classical philology, as distinct from ancient history, does not possess these attributes to the same degree; therefore, its fate has not been quite such a happy one.

The government's policy of combatting religion furnishes another reason for its desire to promote ancient history. The vigor with which the anti-religious campaign is implemented is something that varies with circumstance, but this aim unquestionably occupies an important place in Soviet ideological thought. As part of their duties ancient historians are expected to provide the necessary scholarly base for the popularized attacks that political activists from time to time launch against the church.⁹

Another factor works in favor of the Classics, particularly philology and literature. It is subtler and more difficult to define, but basically it is that the Russians themselves are genuinely interested in ancient culture. When the *Literary Gazette*, an official journal of opinion, recently published an open letter from the Chairman of the Department of Classical Philology

at Moscow State University complaining that history was favored at the expense of literature,¹⁰ his remarks evoked an enormous response from people in all walks of life everywhere in the Soviet Union. They declared that if such a situation existed, it should be promptly corrected. The editors of the *Gazette* themselves undertook to chastise the negative position that certain officials in the educational ministries had adopted in this matter.¹¹

The general Soviet attitude to the Classics should be contrasted from a comparative point of view. If Western Europe is taken as a norm, the relationship of the Soviet Union to antiquity in terms of tradition and interest is approximately the same as that of the United States. Yet surely no one would assert that intense classical studies on the university and graduate level are showing great strength in America in spite of the present large numerical increase in the student population. There has admittedly been a recent increase in the number of high-school students studying Latin, as part of a general trend toward greater emphasis on time-honored, traditional disciplines, but this has occurred as a result of the impact that Soviet achievement has had on American educational thinking.

This leads to an inquiry as to the methods and techniques employed in teaching Classics in the Soviet Union.¹² Accomplishment in this area will become more meaningful if it is prefaced by a brief sketch of Soviet education in general at the high school and university levels, within which it finds its place.¹³ Fundamentally, Soviet education has many features

8. The key work for Soviet scholars of the ancient world is the famous book by Friedrich Engels, *The Origin of the Family, Private Property and the State* (1884). An English translation, made by Ernest Untermayer, who writes an enthusiastic foreword, is available (Chicago 1902). This study is avowedly based on the researches of Lewis Morgan, particularly his *Ancient Society; or, Researches in the Line of Human Progress from Savagery through Barbarism to Civilization* (New York 1877), and the validity of Engels' hypotheses largely stands or falls on the reputation of the latter.

9. One such study is by A. P. Kazhdan, *Religiia i ateizm v drevnem mire* (Religion and Atheism in the Ancient World) (Moscow 1957). The curious are referred to the strange and fascinating magazines *Bezbozhnik* (The Godless One) and *Ateist* (The Atheist) that appeared from time to time in the Soviet Union during the thirties, often containing inflammatory publicistic polemics against religion written by quite respectable scholars.

10. N. F. Dertani and I. Nakhov, "V zashchitu zabytoi nauki (In Defense of a Forgotten Science)," *Literaturniaia Gazeta*, No. 134 (3479), Nov. 10, 1955, p. 2.

11. The Editors, "Esche raz o zabytoi nauke (The Forgotten Science Again)," *LG*, No. 101 (3602), Aug. 25, 1956, p. 2.

12. One of the very rare discussions of certain aspects of Soviet classical studies available in English is by Emily Grace Kazakevich, "The Study of Ancient History in the Soviet Union," *American Review of the Soviet Union*, Vol. 6, No. 2 (Feb. 1945), pp. 39-58. This journal, strongly pro-Soviet, began appearing in 1938, and ceased publication in 1948.

13. A short discussion of Soviet education in general is found in N. Hans, "Recent Trends in Soviet Education," *Annals of the American Academy of Political and Social Science*, Vol. 263 (May 1949), pp. 114-122. The difficult task of evaluating first-hand reports made by American educators and others who have recently visited the Soviet Union is attempted in the *Report of the Institute of International Education. Seminar on Education in the Soviet Union* (March 1960), with a brief bibliography in English.

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in common with the traditional continental systems that have evolved in Europe over the centuries, but the exclusiveness that characterized these systems has been removed, in order to impart at least basic skills to the entire population. In the early twenties Soviet education passed through a "progressive" phase that included student monitors in the classrooms to check on teachers, but the government soon realized that such practices were no substitute for discipline, and the traditional pupil-teacher relationship reasserted itself. In addition, rapid industrialization and the severe losses that the Soviet Union sustained in the two World Wars have created a labor shortage. Soviet educators can be absolutely merciless in dismissing poor students, since they are badly needed in the labor force. In a very real sense, ability is the determining factor in Soviet education; the possession and diligent application of a keen intellect assures very tangible rewards.

The Middle School, in many ways analogous to an American high school, lies at the heart of the Soviet educational system and most students average ten years of study there. They are not permitted to choose their own courses at random. A sample curriculum for students preparing to graduate includes Soviet literature and a detailed analysis of the Russian classics, chemistry, physics, mathematics (algebra, geometry and trigonometry), foreign language, and a heavy history course. Many of the extraneous items for which credit is given in American high schools are considered extra-curricular activities and are sponsored as such by the Pioneer and Komsomol youth organizations. The annual examinations set by an impartial central board are very difficult and demanding. Middle School students are also expected to engage in practical work in local business enterprises. The amount of their participation is dictated by the personnel requirements estimated by the Planning Board of the area or region in which a school is located, but a student's ability and performance is definitely taken into consideration and a "straight five" (straight A) student is assured of uninterrupted academic advancement. A program such as this furnishes strong support for the contention made by Soviet educators that their students receive a "many-sided" education based on an uncompromising group of "hard-core" disciplines.

The same pattern is repeated at the university level. The natural tendency that present-day Soviet students have, to favor contemporary history and literature, is largely offset by the

serious shortage of places that exists in all Soviet universities. At least twenty students take the stiff competitive examinations for each opening in ancient and mediaeval studies. Completion of a university course in these subjects is a sure way to achieve a responsible and agreeable position and the full stipend that successful candidates receive during their entire university careers acts as an additional incentive. It is not surprising that only one student has been dismissed from the Institute of Historical Sciences at Moscow State University during the last fifteen years.

Thus previous training and extremely high admission standards virtually guarantee that the students will be very competent. When a student enters the Institute of Historical Sciences he is assumed to have completed all so-called "group requirements" and to be free to concentrate on history. His studies at the Institute last for five years, or ten semesters, upon completion of which he receives a diploma, but no official degree. Here too all students first follow a prescribed program. They must take a series of general history courses designed to acquaint them with the ancient, mediaeval, and modern periods in the history of both East and West.

Specialization begins in the third year, and the importance of foreign languages is never overlooked. A history student enters the institute equipped with five years of a modern foreign language, usually English. He next proceeds to acquire the particular foreign languages essential for his specialty, in itself an exacting task. The freshman Latin course is far more difficult and demanding than any comparable courses offered in American colleges.¹⁴

Upon graduation a student is assigned a teaching position. More and more universities in Soviet cities are adding courses in ancient history, literature, and languages, and many students who have been sent where they are needed continue graduate work by correspondence whenever possible. For the best, who are permitted to go straight on with their work, the next step is to defend a thesis after a further minimum of three years' full-time study. When a student has done so, he becomes a Candidate of Historical Sciences, a degree which compares favorably with the Ph.D. The degree of Doctor is not often conferred in the Soviet Union. It is reserved exclusively for mature and

14. See the review of a text currently in use in Soviet universities, *Latinskii iazyk* (The Latin Language), *Gf* 55 (1959-60) 236-239.

proven scholars, and they, in order to earn it, have to defend a second and more complex thesis before a highly critical audience of specialists.

Hence it can be seen that a person who has attained the rank of Candidate of Historical Sciences with an ancient history concentration has received a very broad training in general history and a very deep training in his special field. No product of an American graduate school can claim a comparable background. This is the type of training that every specialist in the Soviet Union must undergo, be he a linguist or a physicist; it is something that all who are seriously concerned with the future of American education should ponder deeply.

In the light of these remarks one may well ask why Soviet classical studies are not the best in the world. The following observations on the difficulties with which classicists, as well as other specialists, have had to contend will indicate the answer. It should not be forgotten, however, that these complicating factors are of an external nature, and, as such, could disappear, leaving the basic strengths of the educational apparatus unimpaired. Indeed, their stringency has recently been considerably relaxed; hence, they should not, as they frequently are, be cited as reasons for complacency.

The question of political loyalty, a factor difficult to weigh, becomes of cardinal importance when a person nears the top of his profession. It is not always easy to tell whether a man has been appointed to a responsible academic position because of his intellectual achievement or because of his manifested political reliability, nor to what extent the two qualities coincide. The director of the ancient history sector at Moscow State University until his death in 1948, A. V. Mishulin, began his doctoral dissertation on the Roman conquest of Spain in the second century B.C. with the observation that he had chosen this topic because of the detestation that he, in common with all Soviet citizens, felt for the Franco regime. Mishulin was an indefatigable worker and a tireless organizer, but he was associated with other scholars who were his intellectual equals and often his superiors. He, however, had joined the Communist Party as early as 1927, whereas the others remained outside it.¹⁵

Soviet scholars hesitate to establish contacts with their Western colleagues although they

would be glad to do so. There is a Russian saying which may be roughly translated, "It's one thing today, but what about to-morrow?" Up to five years ago Soviet scholars were not able to enjoy direct contacts with the West; they are presently engaging in them to a limited degree, but the tergiversations that they have witnessed in the official line over the years have taught them not only that these contacts may be abruptly terminated, but also that those who showed too much enthusiasm during a "thaw" may be severely penalized in the future.

A few examples of the special problems that Soviet classicists have had to confront in the past will illustrate the way in which politics may interfere with scholarship. During his lifetime Stalin loomed large in an area in which one would not normally assume he would have had much influence. His speeches were diligently and minutely scanned to detect any allusion, however faint, to the ancient world. Classicists were richly rewarded in a speech that he made to the February-March Plenum of the Communist Party in 1937 in which he compared the Bolsheviks with Antaeus. His remarks elicited a spate of articles on this minor mythological figure who was killed in an altercation with Heracles. A luckless individual whose handbook of Greek mythology appeared shortly afterwards was indignantly assailed by a reviewer who scornfully inquired how anyone could write what purported to be an authoritative and scholarly work on Greek mythology without paying proper tribute to the brilliance of Stalin's remarks on Antaeus.¹⁶ The book was long held up as an awful example.

Perhaps the most striking instance of the dangers that Soviet classicists could encounter occurred in 1950. In the month of February of that year the editors of the *Vestnik Drevnei Istorii* (Messenger of Ancient History; cf. note 15), the chief Soviet journal of antiquity, lavished fulsome praise on the linguist N. Ia. Marr, who had died in 1934, but whose bizarre theories, which involved a rather clumsy attempt to accommodate the development of language to the pattern of Soviet Marxism, enjoyed official sanction.¹⁷ It is worth noting that these views, which

16. N. A. Kun, reviewing M. S. Altman, *Grecheskaia Mifologiya* (Leningrad 1937), *VDI* 2 (3) (1938) 180-182.

17. For a general discussion of Marr and his theories of Japhetology and Sradialism, see Lawrence L. Thomas, *The Linguistic Theories of N. Ia. Marr* (Berkeley and Los Angeles 1957), "University of California Publications in Linguistics," No. 14).

15. Anon., "Professor Aleksandr Vasil'evich Mishulin, 1901-1948. Nekrolog," *Vestnik Drevnei Istorii* (Messenger of Ancient History) 4 (26) (1948) 136-142.

were in opposition to traditional linguistics, had caused the enrollments in Latin and Greek language classes to drop, but since they had government approval, no contrary expressions of opinion were tolerated. Marr's successors ruled supreme in the Institute of Linguistics. The editors of the *Messenger* hailed Marr as a mighty patriot who, while creating a new, advanced and creative Marxist-Leninist linguistic science, had thoroughly exposed the complete bankruptcy of bourgeois linguistics.¹⁸

It so happened that a few months later the gulf between Marr's theories and linguistic reality, plus the high-handed attitude adopted by Marr's successors to all who opposed them, finally became so extreme as to necessitate an open discussion in the public press. Stalin himself published a series of statements on linguistics¹⁹ in which he utterly condemned Marr's theories and the attitude of his successors, who were promptly relieved of their posts. In the next issue the embarrassed editors of the *Messenger* were obliged to repudiate every statement that they had made in the preceding one and humbly to confess their error.²⁰ They have since shown a marked preference for more general topics in their editorials.

Stalin's death in 1953 produced many profound changes. A general relaxation of tension has taken place, and scholars are no longer obliged to labor under such depressing conditions. There is every reason to assume that this process will continue. Pressure for evolutionary change is much stronger and far more insistent inside the Soviet Union than has been generally realized. The rising class of the Soviet intelli-

gentsia is becoming painfully aware of the rigidity and sloganeering that has characterized their revolutionary dogma and the lack of correlation between theory and practice in their country. As the mediaeval church learned to its cost, once the forces of human reason are unleashed to prove the ineffable, no one knows where they will stop.

Moreover, the Soviet Union has many dedicated, sincere and able humanists, scholars whose work is much less subject to external interference than before. They believe that the problems confronting contemporary society and the rivalries and tensions that mark international relations today will eventually be solved in the realm of the humanities, where the struggle for men's minds is fought. They are eagerly seeking these solutions; their training is excellent, their scholarship of an increasingly higher quality. The West can only continue to ignore them at its peril.²¹

HUGH F. GRAHAM

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ON WORDSWORTH'S AENEID

From Chaucer's *Legenda Didonis Martiris* to G. M. Hopkins' *Spelt from Sibyl's Leaves* Vergil has been a significant influence on English literature.¹ No doubt since Caxton's romantic *Eneydos* in 1490 and Gavin Douglas' thirteen-book *Aeneis* in 1553 (including Maphaeus Vegius' addition),² text and translations have somewhat improved, though Ezra

21. For an appraisal of the extent to which Russian studies are being pursued on various levels in America today, cf. Cyril E. Black and John M. Thompson (edd.), *American Teaching About Russia* (Bloomington, Ind.: Indiana University Press, 1959). It should be noted that progress is necessarily confined to learning about Russia; Russian achievements in the different fields, particularly the humanities, remain a virtually unexplored area.

1. Cf. Elizabeth Nitchie, *Virgil and the English Poets* (New York 1919); Gilbert Highet, *The Classical Tradition* (New York 1949), Index, p. 761; James A. K. Thomson, *Classical Influences on English Poetry* (London 1951) 30-70, 75-78, 172-195; cf. also my "Dido in Vergil and Chaucer," *CB* 31 (1954-55) 29, 32-35; and "Vergil and Gerard Manley Hopkins," *Folia* 7 (1953) 30-41.

2. Caxton's *Eneydos* 1400, *Englished from the French Liure des Eneydes*, 1483 (edd. M. T. Culley, F. S. Furnivall; London 1890; "Early English Text Society") xix; Caxton's work is "a romance mainly following the outlines of Virgil's story in the 'Aeneid', but by no means a translation of it." For the Scottish version published 40 years after its completion, cf. Lauchlan M. Watt, *Douglas' Aeneid* (Cambridge 1920); Anna C. Brinton, *Maphaeus Vegius and His Thirteenth Book of the Aeneid* (Stanford 1930).

18. Anon., "N. Ia. Marr i izuchenie drevnei istorii (N. Ia. Marr and the Study of Ancient History)," *VDI* 1 (31) (1950) 3-11, published in the month of February. The article declares that, among his many other excellencies, Marr, refusing to grovel before foreign works, always insisted that the views and conclusions of Soviet scholars were superior. A blazing patriot, he was a true follower of Lenin and Stalin. He was a mighty Soviet scholar and Communist.

19. J. V. Stalin, "Otnositel'no Marksizma v iazykoznanii (As Touching Marxism in Linguistics)," *VDI* 2 (32) (1950) 3-19; *id.*, "K nekotorym voprosam iazykoznanii (otvet tovarishchu E. Krashenninnikoi) (An Answer to Comrade Ye. Krashenninnika on Some Linguistic Problems)," *ibid.*, pp. 20-24.

20. "Ot Redaktsii (From the Editorial Board)," *ibid.*, pp. 25-27. This issue appeared in the month of July. In it the editors were obliged to say that Soviet historians, responding to the observations of J. V. Stalin, must liquidate all survivals of the past, including the harmful ideas of the so-called "New School of Languages" (i.e., Marr). They confess that they had "dreadfully exaggerated" Marr's contributions to linguistics in their preceding issue.

Pound impishly ranked Douglas a better artist than Vergil,³ and others, including Douglas Bush, rank the Scottish version superior to Dryden's.⁴ At any rate, Douglas was the first (in 1513) to use the rhyming couplet which Dryden mastered as a vehicle of translation, Pope perfected as a tool of courtly paraphrase, and Wordsworth restored out of time in his rendition of the first three books of the *Aeneid*.

Wordsworth had already composed the first draft of *Laodamia*, a theme inspired by the sixth *Aeneid*,⁵ when his interest turned to translating the text. It is likely that he "tried his hand at translating Virgil as early as 1819," De Selincourt tells us, but only settled down to it in earnest "in the latter part of 1822 and pursued the work with considerable periods of intermission, till the early months of 1824."⁶ Less than a solid year's work perhaps, it is an index of the trials Wordsworth underwent in the medium of translation he had adopted, and the critical principles he championed in the face of his predecessors.

In a letter to Walter Scott in 1808 Wordsworth expressed his evaluation of Dryden and Pope as classical translators. Dryden "succeeds the best with Ovid, next with Juvenal, next with Virgil, and worst of all with Homer." Admitting he has a high admiration for their talents, Wordsworth finishes off with the touch of an Indian giver: "But thus far . . . their writings have done more harm than good. It will require yet half a century completely to carry off the poison of Pope's Homer."⁷ In view of this stern criticism, we would expect Wordsworth to eschew the heroic couplet as a medium of translation. But paradoxically enough, the author of

the *Prelude* and the *Excursion*, the admirer of Miltonic blank verse, judged otherwise; for he considered, that, though Milton may have formed his blank verse on the model of the *Georgics* and the *Aeneid*, yet he was convinced that "no ancient author" could "be with advantage so rendered."⁸ Their religion and warfare were too remote for modern interests to allow blank verse; the reader, moreover, needed every possible aid of sound and attractive language to smooth the way for admission to such a world. Yet this decision had the strange consequence of making Wordsworth's *Aeneid* an attempt to "out-Dryden" Dryden.

In one respect Wordsworth triumphed over his predecessors; he broke the shackles of Dryden's, and especially, Pope's couplets by emphasizing in Vergilian translation a Miltonic *enjambement* found originally, in fact, in the *Aeneid*. Writing to Lord Lonsdale in 1824, Wordsworth commented:

I have run the couplets into each other, much more even than Dryden has done. This variety seems, to me, to be called for, if anything of the movement of the Virgilian versification be transferable to our poetry; and, independent of this consideration, long narratives in couplets with the sense closed at the end of each are to me very wearisome. . . .⁹

Still Wordsworth has chosen a rather difficult medium in the heroic couplet to express the free-flowing Vergilian hexameters; even the enjambed lines wash against rhyme after rhyme, at times in triple patterns when Wordsworth adopted his predecessors' mannerisms. Yet he succeeded in breaking one barrier to the extent of running over one verse in three, an achievement in view of Dryden's pattern of approximately one in five, and Pope's of almost none whatever. Moreover, as a self-imposed negative standard, three characteristic defects of past translators of Vergil were underscored in Wordsworth's notebooks: a 'baldness' in which he included all that was detrimental to dignity; 'strangeness' or 'uncouthness' which included harshness (with perhaps a reminiscence of Douglas); and 'languid circumlocutions.'¹⁰ On the positive side, a crucial point of the Words-

3. *A B C of Reading* (Norwalk, Conn., n.d.) 45: "Virgil came back to life again in 1514 partly or possibly because Gavin Douglas knew the sea better than Virgil had."

4. *Mythology and the Romantic Tradition in English Poetry* (Cambridge, Mass. 1937) 17.

5. Wordsworth's reference on line 174 of *Laodamia* to Pliny's *Natural History* 16.174, is cited as the source of the story by Jane Worthington, *Wordsworth's Reading of Roman Prose* (New Haven 1946) 76. The story indeed ends with an allusion to Pliny's tale of the trees that grow and wither on Protesilaus' tomb, but the details and Stoic mood of the poem derive in good part from the *Aeneid*; cf. Bush, *op. cit.* 62; and my "Virgilian Wordsworth," *CJ* 49 (1953-54) 221-225, 235.

6. *The Poetical Works of William Wordsworth* (Oxford 1947) IV 470; all citations of Wordsworth's verse, unless otherwise noted, are from this source. Bush (*op. cit.* 15) dates Wordsworth's *Aeneid* too early, in 1816.

7. Cited in Markham L. Peacock, *The Critical Opinions of William Wordsworth* (Baltimore 1950) 247.

8. Ernest De Selincourt (ed.), *The Letters of William and Dorothy Wordsworth, 1811-1820* (Oxford 1937) 837 (1819); henceforth cited as *Letters* . . . for separate volumes.

9. *Letters* (1821-1830), 161 (1824).

10. Cf. n. 8. To illustrate this last point he translated *Aen.* 3.551 *hinc sinus Herculei (si vera est fama) Tarenti / cernitur*: "Hence we behold the bay that bears the name / Of proud Tarentum, proud to bear the fame / Of Hercules, though by a dubious claim."

worthian critique focused in the 'principle of compensation,' as Coleridge would call it,¹¹ the imaginative liberty a translator must take to transfuse the poetry of one language into another. Though he was acutely conscious that a literal translation was an impossibility,¹² Wordsworth found Dryden's couplets far too free for his taste.

But Dryden would have defended himself with the theory he formulated in his *Preface to Ovid's Epistles*, that all translation is either metaphor, or literal; paraphrase, or rendering of the sense rather than words of the original, as his own verse *Aeneid*; and imitation, or liberty to depart from both sense and words, as Cowley's Pindaric Odes.¹³ It is interesting to compare Wordsworth's and Dryden's versions of the same passage to test their literary principles. Thus in 1.461-2:

en Priamus. sunt hic etiam sua praemia laudi;
sunt lacrimae rerum et mentem mortalia tangunt.¹⁴

This celebrated exclamation of Aeneas to Achates on viewing the Trojan scene in relief on Dido's temple walls, Dryden renders:

See there, where old unhappy Priam stands!
Ev'n the mute walls relate the warrior's fame,
And Trojan griefs the Tyrians' pity claim (646-8)¹⁵

Wordsworth's version runs:

Lo Priamus! Here also do they raise
To virtuous deeds fit monuments of praise;
Tears for the frail estate of human kind
Are shed; and mortal changes touch the mind. (631-4)

It is evident that Wordsworth is far more accurate than Dryden. Significantly, where Vergil universalizes the experience of compassion in a timelessly classic line, Wordsworth captures the same expansive pathos; Dryden gains in brevity here (though slightly longer over the first book), but at the disastrous cost of confining the Vergilian concrete universal to the Trojan-Tyrian level, and misses the point-counterpoint, echo-refrain quality of the verse. Dryden claimed that in translation he would opt for the

second type, the paraphrase; in fact neither is Wordsworth a "metaphraser," for his words echo the Vergilian sense in a happier way than Dryden's.¹⁶ Here at least, Wordsworth has avoided the three defects underscored in his norms for translation, and justified compensation for the loss of brevity with fluid enjambement and poignant aphorism. This weakness of Dryden in the expression of wistful sadness, pity, tenderness, wavering hope and faith is evident enough to Bush who recognizes, however, that "Dryden seems to be most adequate when Virgil is on his middle level, in narrative of action, and in many passages of elevated rhetoric."¹⁷ To what extent is this last assertion true?

Luckily enough, in one of his letters Wordsworth quotes Dryden's version of a vivid rhetorical narrative, the apparition of Hector to Aeneas amid the flames of Troy: (271-9)

A bloody shroud he seem'd, and bat'd in tears
Such as he was, when by Pelides slain,
Thessalian coursers dragg'd him o'er the plain.
Sworn were his feet, as when the thongs were thrust
Through the bo'd holes; his body black with dust. . .
Unlike that Hector who returned from toils
Of war, triumphant in Aecian spoils,
Or him, who made the fainting Greeks retire,
And launched against their navy Phrygian fire.
His hair and beard stood stiffen'd with his gore;
And all his wounds he for his country bore
Now stream'd afresh and with new purple ran
I wept to see the visionary man . . . (353-65)

In the first and last couplets which alone Wordsworth had quoted, he italicized the words which were pure ornaments that rarely "harmonize with those of Virgil."¹⁸ There is no denying that Dryden has captured the grim and awesome

11. Ernest Hartley Coleridge (ed.), *Letters of Samuel Taylor Coleridge* (Boston 1895) II 734; De Selincourt, *The Poetical Works* IV 470, confirms E.H.C.'s conjectural dating of this key letter as 1824.

12. Cf. n. 9.

13. W. P. Ker, *Essays of John Dryden* (Oxford 1926) I 237.

14. F. A. Hirtzel (ed.), *P. Vergili Maronis Opera* (Oxford 1900); all citations are from this text.

15. George R. Noyes (ed.), *The Poetical Works of Dryden* (2d ed.; Boston 1950) 530; all citations are from this text.

16. In the highly emotional passages of the *Aeneid*, in the sense of pathos and hope of better things that Newman admired so much in Vergil, Wordsworth no doubt feels a deep empathy, but primarily because of his personal experience and the subjectivism that triumphs in lyric poetry. His failure to compose an epic on a traditional theme (Arthur, etc.) may well be due to the fact, as Elizabeth Nitchie (*op. cit.* 22) comments: "... Wordsworth could not feel so keenly about an imagined theme as about the things, big and small but yet wonderful, that had befallen himself; and plans for an objective epic had to give way to autobiography. Camoens, the man of action and less self-centred than Wordsworth, must have for his theme the actual happening. . . ." But even reading Vergil had become such a deep experience for Wordsworth that "there are passages in the *Prelude* which might entitle their author to be called the profoundest Virgilian of the century" (George Gordon, "Virgil in English Poetry," *PBA* 17 [1931] 14).

17. Bush, *op. cit.* 14. Perhaps this is why Dryden admits in his *Preface to the Fables* that he is more suited to translate the fiery way of the *Iliad* than the exactness and sobriety of the *Aeneid*.

18. *Letters* (1811-1820), 838.

action of the scene and revelled in the descriptive rhetoric; but there is no denying too that *maestissimus* does not mean a "bloody shroud," though *vulneraque illa gerens* ("and displaying those wounds") may give evidence of breaking out in "new purple." But Wordsworth fears his own deficiency in ornament "because I must unavoidably have lost many of Virgil's, and have never without reluctance attempted any compensation of my own."¹⁹ His own version runs:

When, present to my dream, did Hector rise
And stood before me with fast-streaming eyes;

But note here that Wordsworth fails to translate *maestissimus* at all, and "fast-streaming," while accurate, is little improvement on Dryden's "bath'd with tears." The text, *largosque effundere fletus*, justifies both.

Such as he was, when horse had striven with horse,
Whirling along the plain his lifeless Corse,
The thongs that bound him to the Chariot thrust
Through his swollen feet, and black with gory dust,—

Here Wordsworth owes as much to Dryden as to Vergil.

A spectacle how pitifully sad!
How chang'd from that returning Hector, clad
In glorious spoils, Achilles' own attire!
From Hector hurling shipward the red Phrygian fire!
—A squalid beard, hair clotted thick with gore,
And that same throng of patriot wounds he bore
In front of Troy receiv'd; and now, methought,
That I myself was to a passion wrought
Of tears, which to my voice this greeting brought.
(361-375)

The first five lines of this passage catches the stunned pathos of the scene in exclamations of interior monologue faithful to the text in mood and structure:

ei mihi, qualis erat, quantum mutatus ab illo
Hectore qui redit exuvias indutus Achilli.

Dryden's version narrates the events without the same excitement, without the runover triple exclamation, without the Miltonic overtone that Wordsworth adds (of Satan addressing the fallen Beelzebub the first shocked instant in Hell):

If thou beest he—but Oh how fallen! how changed
From him!—who, in the happy realm of light,
Clothed with transcendent brightness, didst outshine
Myriads (184-7)

The last four verses, ending with a triple rhyme, are not so felicitous in their artificial inversions, and 'languid circumlocutions.' (A pseudo-Miltonic element creeps into other verses in the

form of strained etymological usages: "Graced with redundant hair, Iopas sings," 1.1021; "Rosy Lucifer, convenient to the day," 2.1068; "Aeneas, much revolving through the night . . . Who ruled the uncultured region . . ." 1.414-6.)²⁰ In conclusion it appears that Wordsworth can capture the colorful narrative side of Vergil almost as well as Dryden who, as Tillyard confirms, is eminently successful in the public passages of Rome's glories (6.1169-78), or of Priam's death (2.742-63), but in his "coarse energy and tendency to distort did constant violence to Virgil's subtle, pathetic, or mystical genius."²¹

Why, then, did Wordsworth leave his translation unfinished? An external occasion, at least, was the criticism of Coleridge who spent three days reading over the first book and commented, damning with faint praise:

Since Milton, I know of no poet with so many felicities and unforgettable lines and stanzas as you. And to read, therefore, page after page without a single brilliant note, depresses me, and I grow peevish with you for having wasted your time on a work so much below you, that you cannot stoop and take.

Coleridge felt Wordsworth had undertaken an impossibility since he felt there was "no medium between a prose version and one on the avowed principle of compensation in the widest sense, that is, manner, genius, total effect."²² From one viewpoint Coleridge would appear to approve Dryden's principle of paraphrase that left wide room for the translator's imagination beyond the author's words. Certainly the "total effect" of Dryden's version is stamped with his personal genius in the art of the heroic couplet. At any rate, Wordsworth's final judgement concurred with Coleridge when he wrote to the Editor of the *Philological Museum* in 1832. He had abandoned any thought of publishing his translation, "an experiment begun for amusement, and I now think, a less fortunate one than when I first named it to you."²³ He did however weaken to the extent of publishing a fragment (1.901-1043 = *Aen.* 1.657-756) the same year.

But what was the intrinsic reason why he

20. For Miltonic-Vergilian parallels, cf. Highet, *op. cit.* 605-611. Bush (*op. cit.* 15) considers that in his attempt at the *Aeneid* "Wordsworth was at least as pseudo-Miltonic as Dryden. . . ."

21. *The English Epic and Its Background* (New York 1954) 480.

22. Cf. n. 11.

23. De Selincourt, *The Poetical Works* IV 470. Wordsworth also translated three other passages in Vergil: the suicide of Dido (*Aen.* 4.688-692); the lamentation of Philomela for her young (*Geor.* 4.511-515); and the description of the site of Rome-to-be, charged with the

19. *Loc. cit.*

failed to finish a task scattered over four years when Dryden had translated the entire *Aeneid* in three? In another letter Wordsworth assigned his failure to lack of time devoted to such an exhaustive pursuit: "Had I begun the work fifteen years ago, I should have finished it with pleasure; at present, I fear it will take more time than I either can or ought to spare." But this is rationalizing at best, for if a translator has enthusiasm for, and derives a keen pleasure in his work, time will always be available. Even his tension over the principle of compensation was only a symptom, rather than a cause, of the radical problem. Wordsworth's failure to persevere in translating the *Aeneid* was, to my mind, the inevitable consequence of the poetic medium he employed, the rhyming couplet which, in the echoes of the Dryden-Pope tradition, imposed an almost impossible task for creative originality in Vergilian translation. Moreover, Wordsworth must have met quite a psychological block in attempting to compose about 13,000 verses in this form, in his four thirds ratio to the Vergilian verse. An author who was so winged and airy in the sweep of his blank verse, pinioned himself without necessity; he could perhaps have soared boldly into the Vergilian empyrean and swooped over the Latian landscape, had he perhaps allowed himself more freedom of poetic expression. The modern translations of Rolfe Humphries and Cecil Day Lewis, who employ respectively a free blank verse and a speech-pattern hexameter, actually come closer to Wordsworth's own ideal of poetic form and diction as enuniated in the *Preface to the Lyrical Ballads*. Though Wordsworth asserted that: "Had I taken the liberties of my predecessors, Dryden especially, I could have translated nine books with the labor that three have cost me,"²⁴ one could wish that he had rendered nine books into the verse of *The Prelude* with the pains of rendered three into heroic couplets. Still his abortive attempt produced some passages that, all in all, rivalled if not "out-Drydened" Dryden, and left a memorable example of his labor for other would-be trans-

lators of Vergil, for he was modest enough to remark:

When I read Virgil in the original I am moved; but not so much by my own translation; and I cannot but think this owing to a defect in the diction, which I have endeavored to supply with what success you may easily be enabled to judge.²⁵

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LATTE'S HISTORY OF ROMAN RELIGION*

This is not a revision of Georg Wissowa's *Religion und Kultus der Römer*, which, in the two editions of 1902 and 1912 in this series, has been the indispensable handbook of Roman Religion. Latte has written an entirely new book, arranged chronologically instead of topically as most of Wissowa is, a book that takes account of recent discoveries, particularly of inscriptions, and of recent investigations, and reveals on every page the individuality of a scholar of broad culture whose view of Roman Religion is not limited, as Wissowa's was said to have been, by the teachings of the college of *pontifices*.

But at the same time it must be stated that Latte's interesting book does not replace Wissowa as a handbook. The student who wishes to find the ancient evidence on a god or a cult or a priesthood should continue to go to Wissowa, who not only cites but also quotes the major sources and has what Latte's book unfortunately lacks, an adequate index to unlock the treasures of the volume. Latte has tried to supply some of the essential handbook material in brief appendixes. The appendix on sacrifice and prayer is admirable but that on the priesthoods fails to stress much that comes out clearly in Wissowa—for instance, the role of the patricians in the priesthoods, the distinctions between the strictly religious *flamines* and the worldly colleges of *pontifices*, *augures*, and *decemviri*. Nowhere in the volume are the independence and power of the augurs and their role as *interpretes Iovis* adequately appraised (but add to the index: 157 n. 3; 202 n. 1). There is a revised list of temple foundations and a revised calendar of festivals which takes account of important new discoveries, the republican calendar of Antium

25. *Ibid.* 836.

presence of Zeus (*Aen.* 8.337-366). The numinal element in Vergil and his Platonism, reflected especially in the verses: *spiritus intus alit, totamque infusa per artus / mens agitat mentem et magno se corpore miscet* (*Aen.* 6.726-727), exerted a marked influence on Wordsworth who would write of "something far more deeply interfused." No doubt he also read the verses quoted in the Cambridge Platonists; cf. Joseph Warren Beach, *The Concept of Nature in Nineteenth-Century English Poetry* (New York 1956) 576.

24. *Letters* (1811-1820), 839.

*KURT LATTE, *Römische Religionsgeschichte*. ("Handbuch der Altertumswissenschaft," 5. Abt., 4. Teil.) Munich: C. H. Beck, 1960. Pp. xvi, 443; 16 plates. DM 38.50 (cloth), 34 (paper).

and the military calendar of the third century A.D. from Dura Europos.

The extent of modern research in Roman Religion can be gauged from the compendious footnotes which accompany Latte's readable text. Much of the bibliography, in which special studies rather than general treatments are deliberately stressed, was gathered in American libraries, to whose rich resources and convenient arrangement the author pays high tribute. There is extensive citation of works by American scholars and there are warm acknowledgements in preface and notes to friends in the United States, who also remember with appreciation the stimulus they derived from Latte's visits here.

The discussions in Chapter IV and elsewhere of the meaning of Latin words of religious connotation are particularly valuable. Wissowa's classification of native and foreign gods as *di indigetes* and *di novensides* is rightly discarded, but Carl Koch's explanation of Indiges as "father of the race," an explanation based partly on the cult of Aeneas as Pater Indiges at Lavinium, is rejected. There is, however, a note of caution (p. 44) in Latte's statement on the cult of Aeneas. Before the book was off the press Margherita Guarducci had published from Lavinium the inscription of about 300 B.C., LARE AINEIA D. (*Bull. Museo Civiltà romana* 19, 3-13, in *BullComm* 76, 1959). Here Lar, like Indiges, if one follows Koch, seems to be a heroized ancestor. Latte is not always so cautious in dealing with etymologies, which in his view often provide the surest basis of interpretation. The reviewer would not agree with him that the god Saturnus was of Etruscan origin (p. 137).

Not only linguistics but also comparative religion is much more stressed by Latte than by Wissowa. Greek parallels are constantly given and are interpreted with sureness of feeling and with emphasis often on differences rather than on similarities. Sometimes, as in the discussion of the theater (p. 250), the brightness of an Attic cult has obscured significant Roman religious evidence. As far as I can remember or can find out from the index, the introduction of *Iudi scaenici* from Etruria in 364 B.C. is not even mentioned, though Livy (7.2.3) is specific in saying that the games were brought in, *inter alia caelestis irae placamina*, to avert a pestilence.

In general the book suffers from a lack of emphasis on the Italian landscape and on the monuments accompanying the inscriptions which are so abundantly cited. In his treatment of

the kingship and the early republic, Latte (in spite of the statement on p. 193) does not seem to have realized the extent of the interrelations of Romans and Latins and other Italic peoples. The suggestion that a god in the guise of man was something new to the Romans who saw the image in the Capitoline temple in 509 (p. 20, 150) fails to take account of importation of Attic Black-figure ware attested for Rome and its vicinity or of the divinities represented among the votive offerings from the shrines of Latium and Southern Etruria. (See now Q.F. Maule and H.R.W. Smith, *Votive Religion at Caere: Prolegomena*; *Univ. of Cal. Publ. in Class. Arch.* 4, 1 [1959] p. 70 and n. 83.) When Latte argues (223 f.) that the Romans had no direct contact with Delphi before the Second Punic War, he has apparently forgotten that the Caerites, who had been Roman citizens for more than a century, had a treasury at Delphi. When he discusses, with much attention to inscriptions (176 ff.), the cult of Fortuna Primigenia at Praeneste, he gives the reader no sense of the vigorous life of a great religious center revealed by the recent discoveries at Praeneste. The land of Italy and its monuments are an integral part of our evidence for the history of Roman Religion.

LILY ROSS TAYLOR

BRYN MAWR COLLEGE

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REVIEWS

T. B. L. WEBSTER, *Greek Art and Literature* 700-530 B.C.: *The Beginnings of Modern Civilization*. ("The de Carle Lectures," U. of Otago, N.Z.) New York: Frederick A. Praeger, 1960. Pp. xviii, 125; 15 figs. \$4.75.

IN THESE DE CARLE lectures delivered at the University of Otago in 1959, Webster completes his parallel history of Greek art and literature from Mycenae to Menander. After an introductory lecture, "The Characters in their Setting" (especially good is the discussion of the "old blind man of Chios" passage in the *Hymn to Apollo*), one lecture each is given to the beginnings of "three essential elements in modern civilization: individual responsibility, drama, science and philosophy."

Everyone turning from Homer to Hesiod and the early lyric poets is immediately conscious of an interest in personal revelation. Webster adds freshness to this topic and does notably well with Archilochus, "the first of the Angry Young Men." Parallel developments in art are sometimes less clear, particularly in sculpture.

The lecture on drama differs in method. Art objects are not so much used to illustrate how the same habits of thought or style appear in art and literature as to support speculations about dramatic origins. Webster is remarkably reactionary, convinced that Greek drama is "rooted in very ancient religious ceremonies," especially fertility rites. He is more persuasive about comedy and satyr play than about tragedy, where he revives a number of old theories: Aristotle's dithyrambic origin, for example, Dionysus' con-

nection with rites for the dead, Murray's *eniautos-daimon*—theories which had seemed moribund among classicists. Webster's eclecticism even produces a kind word for Else's theory about recitations of Homer, though no mention that Webster's own views are just the sort Else opposed.

Art disappears pretty completely after the first few pages of the last lecture, and literature becomes mainly the fragments of the early philosophers. On this necessarily difficult basis, Webster constructs an account of the "development from mythical to scientific thought" which complements recent work by Fränkel and others.

FREDERICK M. COMBELLACK

UNIVERSITY OF OREGON

K. J. DOVER, *Greek Word Order*. Cambridge and New York: Cambridge University Press, 1960. Pp. xiii, 72. \$3.00.

RARELY in classical scholarship is a book so abundantly good and at the same time so fittingly brief as Dover's *Greek Word Order* in which he presents "the results of ten years of intermittent work." Inspired by a pupil who resisted a change in order in a Greek composition, he has produced a clearly written, well arranged, and unusually convincing monograph, a delight to read, indeed altogether charming reading for a weekend, Saturday afternoon, or Sunday evening. His bibliography is far superior to Guiraud's and is eloquent testimony to an interest in the Greek language which is all but unique among living professors of Greek.

In English marked departure from a highly determined order rapidly becomes bizarre, or may even infer madness (as in Blake). Not so in Greek. But even in Greek there are limitations to free choice: objective chance (i.e. probability), statistically discoverable, holds sway (on more elaborate procedures than Dover's see Herdan *Type-Token Mathematics*, 1960) and Dover distinguishes three varieties of its manifestation "the tendency of certain specified words to take a constant position;¹ certain types of logical relation between the sentence and its context; and the tendency to adhere to familiar patterns." Consider, for example, Thucydides 2.13.2 *apo toutōn einai tōn chrēmātōn tēs prosodou*, where doctors disagree. But *apo* governs *tēs pr.*, and *tēs pr.* in its turn governs *toutōn tōn chrēmātōn*, for in Thucydides a genitive governed by a preposition regularly is the second in order of two genitives unless *men, de, te, kai*, or the like disturbs the order.

HARVARD UNIVERSITY

JOSHUA WHATMOUGH

NICHOLAS YALOURIS, *Classical Greece: The Elgin Marbles of the Parthenon*. Photographed by F. L. KENETT, ("The Acanthus History of Sculpture.") Greenwich, Conn.: New York Graphic Society, 1960. Pp. xv; 32 plates with facing text, frontispiece, 4 figs. in text. \$6.95.

IF THE *Acanthus History of Sculpture* is to be judged by this volume one must assume that the series is designed to exhibit Mr. Kenett's genius as a photographer. It would be difficult otherwise to explain the highly selective nature of the plates as against the implied inclusiveness of the title. When this objection has been

(Continued on page 226)

1. It is said that Mrs. Strong, when an undergraduate at Girton, insisted on beginning a Greek sentence with *gar*. Ridgeway advised her "in that case" to "find someone else to teach her Greek!"

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Judson, Harry Pratt CAESAR'S ARMY

Most high school librarians and Latin teachers have often wished for a single volume which would act as an illustrated companion to Caesar's *RES MILITARIAE*. While there is a fairly large body of works to assist in the teaching of the other Latin classics, illustrating the social and political and literary life of ancient Rome, there is a comparative dearth of material directly bearing on the military affairs of Caesar. For a discussion of the composition of the Roman army there is so little material in English readily available and conveniently arranged that it is a pleasure to learn that Harry Pratt Judson's *CAESAR'S ARMY*, long out of print and difficult to find, is being reprinted. For years many of the Latin teachers in our Congregation have used with profit this book. Its wealth of detailed information about army life, equipment, supplies, logistics, formations, maneuvers, sieges, fortifications, is of particular value to teachers who wish to supplement often meager text book annotations. At the same time, it is easily within the grasp of the high school student who seeks for a clearer understanding of the campaigns which were conducted by Julius Caesar.

Not only are there clear and concise definitions of terms used by Caesar, but frequently there are illustrations to accompany the definition. What otherwise might remain a cloudy concept is clarified and concretized by this book, which might well be called "The Companion to Caesar's COMMENTARIES." Surely one of the most attractive portions of the book to teacher and student alike are the maps. A plentiful collection of maps of various campaigns, clearly marked, provide visual aids of the first importance. By comparison with the usual small maps found in the ordinary text books, these are large and well annotated. They are an incentive to stimulate interest in the geographical details alluded to in Caesar's work.

Even a casual examination of *CAESAR'S ARMY* will reveal the value of these contents. A more careful perusal of the work will result in a greater appreciation of the makeup of that war machine which was responsible for bringing Western Europe under the domination and subsequent cultural influence of Rome.

— Brother Randal, C.F.X., Librarian
Xaverian College, Silver Spring, Md.

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THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES

FIFTY-FOURTH ANNUAL MEETING

FRIDAY AND SATURDAY, APRIL 28 AND 29, 1961

HUNTER COLLEGE, NEW YORK, N. Y.

PROGRAM

FRIDAY, APRIL 28

- 10:00 A.M. Executive Committee Meeting, Room 302, Hunter College; followed by Luncheon in the Hunter College Faculty Dining-Room
- 10:45 A.M. Guided Tour of the Classical Collection, Metropolitan Museum of Art (meet at the Museum Information Desk). Conducted by Mr. Stuart Shaw of the Museum Staff; followed by luncheon in the Museum Cafeteria for those who desire it.
- 2:30 P.M. Registration, Room 302, Hunter College
- 3:00 P.M. Program Session, North Lounge (Room 300), Hunter College.
- Professor Eugene W. Miller, Officer-at-Large of CAAS, presiding
- "The Translator at Bay: Problems of Style, Idiom, and Meaning," Mr. Alastair Guinan, Lecturer in English Department, School of General Studies of Hunter College
- "Living Class-Room Latin," Miss C. Eileen Donoghue, Bloomfield (N.J.) High School
- "The Welfare State in Plato and Cicero," Professor Thelma B. DeGraff, Hunter College
- 4:30 P.M. Guided Tour of Hunter College
- 6:30 P.M. Annual Dinner, Faculty Dining-Room, Hunter College, followed by Evening Meeting, North Lounge, Hunter College
- Professor E. Adelaide Hahn, President of CAAS, presiding
- Invocation, Rev. James H. Reid, S.J., Chairman, Classics Department, Fordham University
- Greetings:
- Dr. John J. Meng, President of Hunter College
- Professor Jotham Johnson, New York University, President, of New York Classical Club.
- Professor Stanislaus A. Akielaszek, St. John's College, President of Catholic Classical Association of Greater New York
- Dr. Theodore Huebener, Director of Foreign Languages, Board of Education of the City of New York
- Address: Hon. Frederick H. Boland, Ambassador Extraordinary and Plenipotentiary, Permanent Representative of Ireland to the United Nations and President of General Assembly of the United Nations: "A Classicist Looks Back."

SATURDAY, APRIL 29

10:30 A.M. Program Session, North Lounge, Hunter College
Professor William R. Ridington, Vice-President of CAAS, presiding

"Three-Letter Men—in the Classics," Rev. William C. McCusker, S.J., Headmaster,
Regis High School

"Evidence for the Pronunciation of Latin," Professor Ralph L. Ward, Yale University

"The Naturalization of *Sôphrosynê* in Latin," Professor Helen North, Swarthmore
College

Adjournment to Room 606, Hunter College

Lesson on the Reflexive Pronoun as Used in Indirect Statement, taught to a Junior
High School class from Hunter College High School, by Mr. Irving Kizner,
Teacher of Classical Languages, Hunter College High School (lesson shown "live"
over closed circuit television, courtesy of Department of Education, Hunter
College)

12:30 A.M. Luncheon, Faculty Dining-Room, Hunter College

2:30 P.M. Program Session, North Lounge, Hunter College
Professor E. Adelaide Hahn, President of CAAS, presiding
Annual Business Meeting of the CAAS

"A New Type of Advanced Placement Examination Question," Mr. Wade C. Stephens,
The Lawrenceville School, Lawrenceville, N. J.

"Life in A Greek Village" (illustrated), Professor Harry L. Levy, Dean of Students,
Hunter College in the Bronx, and Professor Ernestine Friedl (Mrs. Harry L.
Levy), Department of Anthropology, Queens College

"Homer and IBM" (demonstration of the use of IBM machines for scholarly pur-
poses), Mr. James T. McDonough, St. Joseph's College, Philadelphia, Pa.

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ACCOMMODATIONS. Members are expected to make their hotel reservations for themselves. Some conveniently located hotels, with prices for room with bath as quoted either by the hotels directly or by the Visitors Information Bureau, are: BARBIZON (for women only), Lexington Ave. and 63rd St. Single \$8-11.50; double \$15.50-16.50; 2 singles with 1 bath between them, \$7.50-8.50 each. BELMONT-PLAZA, Lexington Ave. and 49th St. Single \$8.50-16; double \$14-19. BILTMORE, Madison Ave. and 43rd St. Single \$8-25; double \$12.50-30. Special faculty rates: single \$10.95; double \$14.95. COMMODORE, Lexington Ave. and 42nd St. Single \$7-19; double \$12.50-25. DELMONICO, Madison Ave. and 59th St. Single \$15; double \$20. LEXINGTON, Lexington Ave. and 48th St. Single \$9.95-15.25; double \$14.25-20.25. MAYFAIR, Park Ave. and 65th St. Single \$18; double \$20. ROOSEVELT, Madison Ave. and 45th St. Single \$7-20.50; double \$12-25.50. SHELTON-TOWERS, Lexington Ave. and 49th St. Single \$10-16;

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MEALS. Since the College has not the facilities of a public restaurant, reservations, and, if necessary, cancellations, must reach it in advance, preferably no later than Tuesday, April 25. A check to cover the cost (\$4.85 for the dinner, \$2.65 for the lunch) should accompany the reservation. The registration fee (see below) may be paid at the same time, though this is not necessary. Reservations should be sent to the Chairman of the Local Committee, Prof. Thelma B. DeGraff, Hunter College, 695 Park Ave., New York 21, N. Y. Tickets will not be mailed, but will await members on their arrival at the Reservation Desk, outside the North Lounge (Room 300).

DINNER. Formal or informal dress may be worn at the dinner. If any women wish to change their dresses at the College between the afternoon session and the dinner, privacy can be provided for them.

CHECKING FACILITIES, for which there will be no charge, will be provided in Room 302. The check-room will be open on Friday beginning at 2 P.M., and on Saturday beginning at 10 A.M.

A PUBLISHERS' EXHIBIT, to be open all day Saturday, in the South Lounge (Room 306), is being arranged by Mr. Irving Kizner, Managing Editor of *The Classical World*.

REGISTRATION. All in attendance are asked to register promptly on arrival. The registration fee will be \$0.50 for students, \$1.00 for others. The Registration Desk will be located outside the North Lounge.

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REVIEWS

(Continued from page 219)

stated, it should be added at once that the photographs are of unusual excellence. They are large closeups (11 1/2 by 14 1/2 inches), normally containing only one or two figures, often only part of a single figure, and admirably reproduced in offset lithography. It must be seldom, if ever, that published photographs of Greek sculpture have offered equal opportunity for the study of details and technique, or for appreciation of the character of the stone.

Dr. Yalouris's well-informed text is composed with feeling and enthusiasm. He makes a valiant effort, in the few pages allotted him, to fulfill his assigned task, which, to quote the prospectus, is to "relate the historical, social, economic, and religious backgrounds to the sculptural masterpieces reproduced." His account suffers possibly from over-simplification: it might have been well to leave some hint that there are problems about the Elgin Marbles, let alone Greece in the fifth century, that are still unsolved.

There will doubtless be many readers for whom this modestly priced volume will serve as an introduction, and an exciting one, to the sculpture of the Parthenon. It is much to be regretted, therefore, that nothing whatever is provided by way of bibliography, for the benefit of those who may wish to acquire a larger acquaintance with the subject. The omission of photographs of the temple itself might seem similarly strange, but the reason is obvious: the sculpture, as it appears in these highly dramatic photographs, has taken on an independent existence, no longer related to the architectural setting.

CEDRIC G. BOULTER

UNIVERSITY OF CINCINNATI

MICHELINE SAUVAGE and MARIE SAUVAGE. *Socrates and the Human Conscience*. Translated by PATRICK HEPBURN-SCOTT. ("Men of Wisdom," MW9.) New York: Harper & Bros.; London: Longmans, 1960. Pp. 191; 93 ill. \$1.50.

THE PAPERBACK under review (cf. CW 54 [1960-61] 171), which discusses Socrates under three headings (The Athenian; The Unclassifiable; Through the Ages), was a disappointment in several respects. Almost one half of the available space is taken by illustrations, primarily from Greek sculpture, and by brief excerpts from such authors as Apuleius, Plutarch, Clement of Alexandria, Augustine, Descartes, Montaigne, Kierkegaard and Paul Valéry. Since the illustrations, although of aesthetic value, are at times irrelevant, and since the excerpts are grouped in each of the three chapters following the notes, both tend to divert from the continuity of the discussion.

A more serious disappointment, however, is the sceptical tone of the treatment. Two citations may suffice: "The classic problem . . . is how to reconstruct one Socrates out of all the different Socrates represented by his disciples . . . The weightiest authorities have declared the problem insoluble" (21). "The figure of Socrates is only a literary creation, just as his supposed teaching is nothing but a philosophical compilation"; thus bluntly concludes Eugène Dupréel, whose book deserves something better than a conspiracy of silence" (146).

The most serious defect of the volume is the apparent attempt, conscious or unconscious, to read existen-

tialism into Socrates. Calling "clumsy" the statement of Cicero that Socrates was the first to bring philosophy down from the heavens (*Tusc.* 5.4), the author asserts that "it is not his [i.e. Socrates'] discovery of a new object or a new direction for reflection; it is his discovery of the reflecting subject" (107). Again, Socrates is said to have searched for "a power in man which can take the place of the imperfect world of things so as to found the kingdom of man: a freedom which can safely take over from the old, tottering certainties. This power is precisely self-awareness" (108). "From the Socratic point of view," Kierkegaard rightly says, "every man is himself the centre" (147).

In the judgment of the reviewer, A. E. Taylor's *Socrates: The Man and His Thought* (available in the Doubleday Anchor series) is a far superior treatment both in clarity and in correctness — provided the reader is aware that Taylor credits Socrates in the fourth chapter with much of the positive metaphysical teaching developed later by Plato.

ROBERT G. HOERBER

WESTMINSTER COLLEGE, FULTON, MO.

DONALD SUTHERLAND (tr.) and HAZEL E. BARNES. *Hippolytus in Drama and Myth*. ("A Bison Book Original," BB 103.) Lincoln, Neb.: University of Nebraska Press, 1960. Pp. 124. \$1.00 (paper). (Contents: *The Hippolytus of Euripides*, a new translation by DONALD SUTHERLAND; *The Hippolytus of Drama and Myth*, a study by HAZEL E. BARNES.)

PROFESSOR SUTHERLAND's translation was made for production, with music by George Lynn, and directions for staging are included. Blank verse is used for the iambic trimeter, and rhymed lyric rhythms for the anapaestic passages and the choral odes. The translator, successful in avoiding both the commonplace and the pompous, offers a version direct and forceful, moving almost constantly on a poetic level. It is to be regretted that the last line of the dying Hippolytus concludes with two words that, though a literal rendering of the Greek, seem unnatural in English and detract from the pathos of the scene, otherwise so well maintained: "Cover my face up quickly now with robes."

The first of the essays by Hazel E. Barnes begins with a statement that Euripides is, as Aristotle said, the most tragic of the Greek dramatists "for the same reason that we find him to be the most modern; that is, because his characters move in a world of shifting values where even the central issues are not clear." An interesting analysis of plot and characters follows. In the second essay she presents a theory which she calls "hypothesis only," but which is well reasoned and certainly merits consideration.

HUNTER COLLEGE

PEARL CLEVELAND WILSON

ROBERT HENNING WEBB (tr.). *Clouds of Aristophanes*. Charlottesville, Va.: University of Virginia Press, 1960. Pp. v, 116. \$4.00 (cloth); \$2.00 (paper).

AS STATED in A Note on the Translator, *Clouds* is the first published of nine completed translations left by the late Professor Robert Henning Webb, who made it his purpose "to translate the comedies of Aristophanes into the verve and wit of the American speech of today."

This purpose the translator has well achieved with a tone and style and rhythmic pace which are appropriate as well to the original. Of the metrical patterns used—patterns which consistently reflect those of the

Greek text—the most unusual are the Eupolideans of the parabasis and the choriambic of some of the odes.

A brief introduction states the date, plot, and purpose of the play; numerous footnotes supply additional information useful for readers of Aristophanes—identification of persons named, sources (if known) of lines quoted or parodied from other authors, and the like. Yet some of the notes are puzzling, as for example the cross references to notes on lines in other comedies, made with no indication of whose text (or translation) is meant. Is one to presume that they refer to Webb's notes on lines in other translations of his, to be published later?

Occasionally the translation itself is questionable. For example, there seems to be no reason for substituting the name of Cleon for that of Cleonymus in lines 673 sqq. except for the convenience of the translator in representing the play on gender. But the substitution is misleading and forfeits the whole point of Aristophanes' personal jibe. Again, the translation of the term *euryprōktos* (lines 1084 sqq.) is based on its sense of *kinaidos*, where the situation clearly requires its sense of *moichōs*, with a play on the punishment accorded him (cf. Starkie's note *ad loc.*).

On the structure of a comedy of Aristophanes nothing is said at all, nor would one expect a detailed account. But, in my opinion, a brief explanation of such structural terms as *prologue*, *parodus*, *agon* would be desirable. (The term *parabasis* is used in n. 52, but without definition.) Instead, terms like *recitative*, *lyric solo*, *lyric duet* are used throughout.

But points of this sort are details after all and need not detract from the merits of the translation as a whole, which are such as to warrant the hope that others of the Webb translations will follow.

UNIVERSITY OF COLORADO

KARL K. HULLEY

FRIEDRICH SOLMSEN, *Aristotle's System of the Physical World: A Comparison with His Predecessors*. ("Cornell Studies in Classical Philology," 33.) Ithaca, N.Y.: Cornell University Press, 1960. Pp. xiv, 468. \$7.50.

PROFESSOR SOLMSEN describes this book as "a study in continuity and transformation" (p. vii). It shows that "the scientific endeavors of the Presocratics have a sequel", that the problems and results of their work, as well as of Plato's, help to form the basis for Aristotle's cosmological and physical studies. He shows, for example, how the concept of *genesis*, which had been denied by Parmenides and not used by the later Presocratics, was restored by Plato, accepted by Aristotle, and developed in ways that show the influence of several of his predecessors. The influence of Plato is predominant, but in his renewed attention to the details of cosmology and physics, and in his vindication of the legitimacy of such studies, Aristotle is carrying on the older tradition.

A historical introduction sets forth the pertinent "Presocratic legacies" and some physical topics in Plato's later philosophy. The remainder of the book takes up, successively, the doctrines of the *Physics*, *On the Heaven*, *On Coming to Be and Passing Away*, and the *Meteorologica*. Much attention is devoted, of course, to leading ideas like *genesis* and movement, but in various contexts. They are not followed up individually because each treatise, with its peculiar purposes and perspectives, is studied as a unit. An important emphasis is laid on the many-sidedness of Aristotle's

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interests and approach. "Between the different phases of his work there prevails an attitude of mutual, though by no means uncritical, respect" (p. 443). Thus Solmsen sees differences less as "inconsistencies" than as stages in a process or aspects of a varied pattern.

Into a potentially dry exposition Professor Solmsen succeeds in infusing life, often by anthropomorphic metaphors ("The *Physics* shows no desire to interfere with the *Metaphysics* or to influence its scrutinies"). The pleasant, sometimes even humorous style reflects the author's genial personality.

DEPAUW UNIVERSITY

EDWIN L. MINAR, JR.

MANFRED FUHRMANN. *Das systematische Lehrbuch: Ein Beitrag zur Geschichte der Wissenschaften in der Antike*. Göttingen: Vandenhoeck & Ruprecht, 1960. Pp. 192. DM 18.80.

A HIGHLY POPULAR kind of writing in antiquity was the elementary textbook, designed to give students and educated laymen a systematic introduction to some specialized subject. Outstanding examples of this branch of literature are examined in the volume under review, which was printed with the aid of the German Research Society. Fuhrmann analyzes not so much the contents of the treatises he has selected as their form and method. He seeks to lay bare their skeletal structure as it took shape under Greek auspices and persisted into Roman imperial times.

The earliest compendium studied by Fuhrmann was long ascribed to Aristotle, because it is preceded by an introductory letter addressed to Alexander the Great, Aristotle's most famous pupil. Once this letter was recognized by scholars to be spurious, the so-called *De rhetorica ad Alexandrum* could be usefully com-

pared with Aristotle's authentic *Rhetoric*. The pseudo-Aristotelian work neither names nor defines its subject matter; it contains no prefatory remarks; it does not divide the discussion into separate topics; in short, it is not yet a fully systematic treatment of rhetorical theory.

These distinctive characteristics do appear in the later specimens dissected by Fuhrmann: Dionysius of Thrace's grammar; an unknown author's introduction to musical theory, based on Aristoxenus; another anonymous rhetoric, *Ad Herennium*; Cicero's unfinished *De inventione*; Varro's dialogue on agriculture; Vitruvius, the only extant ancient author of a handbook on architecture; Celsus on medicine, the sole surviving portion of his encyclopedia; and two purely Roman instances, Frontinus on surveying, and Gaius on law. When Gaius divides people into slaves and free men, and then subdivides the latter into the free-born and the manumitted, he provides an interesting contrast to Varro's trichotomy of farming tools: the silent, such as wagons; the semi-vocal, such as oxen; and the vocal, such as slaves.

CITY COLLEGE OF NEW YORK

EDWARD ROSEN

EDWARD C. ECHOLS (tr.). *Herodian of Antioch's History of the Roman Empire From the Death of Marcus Aurelius to the Accession of Gordian III*. Berkeley and Los Angeles: University of California Press, 1961. Pp. xi, 220. \$5.00.

HERODIAN'S HISTORY, which covers the period from 180 to 238 A.D., is especially important as a source for those years since the pertinent portions of Dio Cassius are available only in Xiphilinus' abridgement or in mutilated form, and the *Scriptores Historiae Augustae*

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St Martin's Press, in addition to publishing new texts in the field of Classics, are particularly pleased to keep in print many classics, one of which is G. S. Farnell's *Cornelius Nepos* first published in 1886 and reprinted in 1950.

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are notoriously uneven in quality and prone to scandal. Herodian, however, forswore most of the scandal and achieved a kind of evenness: that of mediocrity. It is curiously depressing to read his account of those 58 years, for the impression is of a world ruled, with only occasional interruptions, by malice, madness, or folly, and often by all three. Though he was a contemporary of many of the events, Herodian did not generally give recognition to the number of constructive aspects in the reigns of even the worst emperors, such as Commodus and Caracalla, that we find implicit in the evidence of epigraphy, papyrology, and archaeology. But occasionally he is led, no doubt by his Eastern origin, to describe with great care something especially interesting and peculiarly Roman: as, for example, the funeral of Septimius Severus, which is the *locus classicus* for the ceremonies that attended the deification of dead emperors.

Mr. Echols' translation of Herodian is the first in English since that of J. Hart (London 1749), and copies of the latter are hard to find. This is a careful and idiomatic rendering. In fact, Mr. Echols' English is far more engaging and vivacious as English than Herodian's Greek is as Greek. I found every passage that I checked against the original accurately translated. And the text is beautifully and carefully printed: indeed, I found no typographical errors, while I did find several in the Teubner edition by Stavenhagen that Mr. Echols used for a text.

The book has an introduction with a brief statement concerning earlier Roman historical writing, and with a probable account of the life and career of Herodian. There is also an equitable judgment on his

style and competence. The book is a credit to Mr. Echols and to the University of California Press.

PRINCETON UNIVERSITY

FRANK C. BOURNE

FR. KRANER and W. DITTENBERGER (edd.), *C. Iulii Caesaris Commentarii De Bello Gallico*. Vol. III: *Buch VIII und Register*. Mit einem geographischen Register und einem Register zu den Anmerkungen von Buch I-VIII. 18th ed. by HEINRICH MEUSEL. Nachwort und bibliographische Nachträge von HANS OPPERMAN. Berlin: Weidmannsche Verlagsbuchhandlung, 1960. Pp. 234. DM 18.

THE THIRD VOLUME of the K.-D.-M. *Bellum Gallicum* contains the eighth book, by Hirtius, as well as a geographical index to the entire eight books and an index to the notes (for review of vols. I and II see *CW* 54 [1960-61] 132). H. Oppermann has again included a bibliography of supplementary material on Book VIII published since the last edition of K.-D.-M. No attempt has been made to bring any of the other material up to date. The geographical index remains in the form it had when arranged by Viereck, in which the latest work mentioned is dated 1911.

Since Book VIII is not by Caesar, little work has been done on it in recent years, and of that material much has concentrated on Hirtius himself and the relation of his work to the *Bellum Alexandrinum* and the *Corpus Caesarianum* in general. The latest Burian report is already over twenty years old. Several articles are cited by Oppermann concerning the preface to Balbus, but most of the latest articles deal with archaeological and military matters.

This volume, unlike vol. II, does not contain any

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supplements to Opperman's bibliography of Books I-VII. Once again the textual readings of this edition are compared with those of more modern texts. The lack of any changes in text, commentary, or indices since the last edition reduces the value of this reprint.

INDIANA UNIVERSITY

JAMES W. HALPORN

WOLFGANG GERLACH (ed., tr.). *Publius Ovidius Naso, Fasti*. Lateinisch-deutsch. ("Tusculum Bücherei.") Munich: Ernst Heimeran Verlag, 1960. Pp. 435. DM 16.

DURING THE LAST thirty-five years, comprehensive and successful work has been devoted by scholars of many nations to the examination of hitherto unexplored and to the re-evaluation of well-known manuscripts as well as to the interpretation of this seemingly easy, actually, however, extremely difficult work. In the popular and very attractive Tusculum-Bücherei, which is mainly destined for interested laymen, the editor can make only restricted use of these accomplishments. Gerlach is, however, familiar with this research, and his notes show that he is well able to distinguish between results which have been established beyond doubt and hypotheses which still require final confirmation. In establishing his text he is right in adopting the eclectic method and in not preferring on principle one individual manuscript, as e.g. R. Merkel did with the Regimensis 1709 (A), or a group of manuscripts. In view of the transmission of the text of the *Fasti* this method cannot be successful. The listing of the manuscripts on p. 375 is open to some objections, and historians of Roman religion may also have some objections to individual explanations.

As to the value of the German translation in ele-

giac distichs, a detailed study would be necessary and go beyond the range of a summary. The shifting of the contents of hexameters to pentameters and vice versa is an almost unavoidable consequence of a translation in couplets. In general, however, Gerlach has succeeded in doing justice to the spirit of the poet.

The book will serve its purpose in Germany and it will be of advantage also in this country provided that students and teachers know how to use it and compare it carefully with Sir James Frazer's prose translation in the Loeb Library.

UNIVERSITY OF TEXAS

FREDERICK WALTER LENZ

P. G. WALSH. *Livy: His Historical Aims and Methods*. Cambridge and New York: Cambridge University Press, 1961. Pp. xi, 301. \$8.00.

THE ONLY BOOK in English on Livy is fortunately good. One can easily find contradictions and blunders in Livy. Perhaps in reaction, some scholars close their eyes to all but his rhetorical skill and gently approve him as, after all, a pious and patriotic classical author. Mr. Walsh rejects such boring edification. He asks the two necessary questions: did Livy write bad history and, if so, why? On the first question, he shows frankly that Livy often deliberately and absurdly distorts fact (a Gallic warrior, allegedly fighting in gleaming armor, was *nudus* in Livy's source). An even greater merit is the book's answer to the second question. Mr. Walsh exposes Livy's moral and patriotic prejudices, his literary canons, and the sometimes confused and mendacious sources. The damage done by Valerius Antias, who retrojected Valerius into early eras, is well emphasized. Livy's best work, indeed, may be lost: the later books, if extant, might redeem his reputation. Admittedly, "He has falsified history not by error but by design." Yet he was no less honest than some Hellenistic historians and did make a critical effort. Above all, as Mr. Walsh shows, he reveals intellectual conditions of the first century; thus even at its worst the *Ab Urbe Condita* can be a valuable document.

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M. P. O. MORFORD. *Latin Unprepared Translation at Advanced Level*. New York: Longmans, 1960. Pp. xvi, 104. \$1.50.

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1. Fifty of T. F. Higham's fine orations were published by the Oxford University Press in 1960, as *Orationes Oxonienses Selectae*.

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used in the graduate composition course at Columbia. He also gives us Latin by Bacchi (from *Latinitas*), Pope John XXIII, Erasmus, More, and Milton, as well as a good selection of classical authors. There are 33 passages in prose and 33 in verse for students in England taking the General Certificate of Education at the Advanced Level, and 17 of each for superior students at the Scholarship Level. There are 33 English passages for translation into Latin at the Advanced Level and 17 for the Scholarship Level, including that old favorite, Dr. Johnson's letter to Lord Chesterfield.

Morford provides 100 Latin passages for sight translation (Advanced Level). They are chosen in order of difficulty, verse alternates with prose, and some notes have been added. In prose Cicero and Livy predominate; the verse is confined to elegiacs and hexameters.

Machin has 27 easy lessons on composition; the last two are on the Gerund and Gerundive and Subordinate Clauses in Indirect Speech. There are 141 exercises containing English sentences for translation into Latin and also some Latin sentences; 19 exercises contain simple continuous prose, and vocabularies have been provided. His sections called 'Traps to Avoid' are useful. The book might provide extra material for those taking first-year Latin in college. Morris will appeal to students who are more advanced.

COLUMBIA UNIVERSITY

J. F. C. RICHARDS

RUDOLPHUS HANSLIK (ed.). *Benedicti Regula*. ("Corpus Scriptorum Ecclesiasticorum Latinorum," 75.) Vienna: Hölder-Pichler-Tempsky, 1960. Pp. lxxxv, 376. GS 350 (DM 58; \$14.00).

IN HIS LENGTHY critique of Benno Linderbauer's philological commentary on the Rule of St. Benedict, published in 1922, Dom Germain Morin described the enthusiasm of an aged employee of the Tipografia del Senato at Rome who in 1900 was helping him correct the proofs of the diplomatic edition of St. Gall MS 914, our most important witness to the 'textus purus' of this important document. This one time Garibaldiano, 'very intelligent and one who knew his Latin well,' could not refrain from expressing the satisfaction he found in his task: 'C'est le langage (as Dom Morin quotes him) le plus Romain que j'aie savouré depuis longtemps' (*Revue Bénédictine* 34 [1922] 122f.). The diplomatic edition on which Morin was then engaged appeared two years after Ludwig Traube's famous dissertation, *Zur Textgeschichte der Regula S. Benedicti* (in the *Abhandlungen* of the Munich Academy, 1898). About that time the Vienna Academy announced an edition of the Rule to be included in its *Corpus Scriptorum Ecclesiasticorum*. After more than sixty years it has finally appeared, accompanied by exceptionally rich prolegomena and an elaborate critical apparatus, the seventy-fifth volume in the series.

Prof. Hanslik, the editor, has deserved well of all who are interested in the history of Latin monastic Rules or in the history of Western monachism in general. His *Praefatio*, which extends over sixty pages, comprises detailed descriptions of some fifty odd manuscripts out of the three hundred he has collated in their entirety, to say nothing of his remarks on various commentaries on the Rule (Paulus Diaconus, Smaragdus, Hildemar, 'Basilius'). Of exceptional interest, too, are his views on the controverted *Regula Magistri* which he would have dependent in part at least on the *Regula S. Benedicti*, both Rules being based in large part on the discipline and customs of Lérins. This relationship and many others mentioned

or discussed in the course of the *Praefatio* are beautifully illustrated by the 'stemma codicum' prefixed to the text. Of the four excellent indices—*scriptorum*, *verborum*, *orthographicus*, *grammaticus*—special commendation is due to the second, which is in effect a complete concordance to the text.

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IN THE JOURNALS

DIDO'S GALLERY

Classical Quarterly 10 (1960) 145-151 carries an article by R. D. Williams on "The Pictures in Dido's Temple (*Aeneid* 1, 450-93)." These are clearly paintings of consequence, a story as well as an art collection. The device (*ekphrasis*) is traditional, a means of enlarging a story, of strengthening and illuminating major themes of the epic (and the epyllion). The episodes are carefully selected and arranged to emphasize the *Fata Troiana* and Greek cruelty: first, general scenes of warfare (Greek and Trojan flight), then four scenes in a central block, the deaths of Rhesus and Troilus, the supplications of the Trojan women to Pallas and of Priam to Achilles to recover Hector's body; and finally, scenes of Aeneas' personal involvement, of Memnon's Eastern host, and of Penthesilea's

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army. Greek savagery, ruthlessness and perfidy are a complement to the persistent theme of Trojan doom. Williams enlarges on the incidents of Rhesus, whose death, while asleep, prevented Troy's salvation (472-3), and of Troilus, defenseless victim of Achilles' ambush, whose death, before the age of twenty, assisted Troy's downfall (cf. the Etruscan fresco in the Tomb of the Bulls at Tarquinia). The deaths of Rhesus and Troilus, ominous and cruel, the hostility of Pallas (*non aequae*, 479), and the death of Hector, with a sequel not unlike Troilus' fate, are valid cause for Aeneas' sorrow and pessimistic outcry.

STRATEGY AND CALCULATIONS

E. T. Salmon takes issue with the fairly common notion that the Carthaginian (and Roman) strategy during the Second Punic War was hasty, almost unpremeditated. His article, in *Greece & Rome* 7 (1960) 131-142, argues that the Punic manoeuvres in Spain were from their outset designed to build up the Iberian peninsula as the springboard for a land assault on Italy. Although the Carthaginians may have enjoyed local superiority in the Mediterranean at the time, their naval strength was simply not adequate for an all-out, large scale amphibious at-

tack on Italy. The Romans, particularly the Aemilii, probably sensed the Punic intentions in Spain, but outright war was never contemplated at the outset. The Romans took decisive measures within their own peninsula by completing a major military highway from Rome to Cisalpine Gaul (Via Flaminia, 220 B.C.), and in the same year that Hannibal pushed from Spain into Gaul, colonies of Latin status were founded at Placentia (Piacenza) and Cremona (218 B.C.). Where arms were lacking, diplomacy acted effectively; the Massiliotes (Marseilles) became a 'cordon sanitaire' against the Spanish menace, and direct diplomatic dealings with the Carthaginians in Spain were undertaken repeatedly until Carthaginian 'dynamism', tested decisively over Saguntum, made war unavoidable.

Hannibal's hope in Italy was either to reduce Rome, or to isolate the city from the rest of Italy. Salmon credits Hannibal's failure in Italy to logistics, not strategy, still less to tactics. A siege was impossible because the equipment could never be carted across the Alps and Apennines; but his intelligence corps failed to detect that the Italians, for all their dissatisfaction with Roman hegemony and selfishness, did not regard a Punic victory as promise of

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better times to come. Inasmuch as the Alpine and Apennine passes were too numerous to defend with their limited forces, the Roman strategy was to meet Hannibal at river crossings where they could maneuver more effectively. They chose the Rhone, but arrived too late, and the Ticinus and Trebia, where they were decisively beaten. While Fabius delayed, others planned to use the overwhelming Roman naval strength for a massive retaliation in the Carthaginian homeland. But preparations for D-day in Africa had to be slowly and methodically made, first in Spain, then in Sicily, with a watchful eye always on Philip V of Macedon, before the invasion which ended triumphantly at Zama could be launched. Hannibal's defeat was certain with the failure of his plan to isolate Rome, and with the brilliant counter-strategy of the Roman amphibious operation against North Africa.

Other Recent Articles

T. J. Haarhoff surveys 'sacred bees, the Muses' birds' in an article entitled "The Bees of Virgil," *Greece & Rome* 7 (1960) 155-170. He offers remarks on beekeeping in different times and societies, the appearance of bees in Greek

and Roman mythology, Vergil's bees, the superstitions which attach to bees, their habits, and their connection with the soul (*anima mundi*) and the spirits of the departed.

J. W. Jones, Jr., studies "Allegorical Interpretation in Servius," *Classical Journal* 56 (1960-61) 217-226, with reference to historical, physical, moral, Euhemeristic and *ex ritu Romano* explanations in the Servian Commentary on the *Aeneid*. A table of references to lines of the *Aeneid* which are subjected to allegorical comment concludes the article.

Christian Meier's article "Zur Chronologie und Politik in Caesars erstem Konsulat," *Historia* 10 (1961) 68-98, offers some new observations on the *Lex Vatinia de Imperio Caesaris*, the date and meaning of the Vettius affair, and on party politics in the years 60-59 B.C.

Kenneth J. Reckford, "The Eagle and the Tree (Horace, Odes 4.4)," *CJ* 56 (1960-61) 23-28.

Niall Rudd classifies and examines "The Names in Horace's Satires," *Classical Quarterly* 10 (1960) 161-178.

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IN THE ENTERTAINMENT WORLD

BRITANNICUS

This year's visit by the Comédie Française company — always a delightful experience — showed them as much at home in tragedy as in comedy, with Racine's *Britannicus* added to their repertory.

The play will leave the spectator in two minds. It has never been regarded as Racine's best: Voltaire rightly called it "la pièce des connaisseurs, qui conviennent des défauts et qui apprécient les beautés." Its beauties are undeniable: language in the grand style appropriate to the age of the Roi Soleil; character drawing that brings out the awakening tiger in a Nero who reflects the character of the ruthlessly ambitious Agrippina; and, in general, a well-constructed play based rigidly on what were considered Aristotle's "three unities." Racine, let us remember, was an excellent student of the classics (he even wrote Latin poetry) who is thoroughly familiar with Tacitus and Suetonius and constantly pleases us with felicitous echoes from Vergil, Horace, and Juvenal.

The liberties Racine has taken with history are quite permissible. If Narcissus, who had

died before the dramatic date of the play, is made its villain, if Nero and Britannicus are shown as somewhat older than they are in Tacitus, we can accept it; nor do we share Sainte-Beuve's criticism of Racine's failure to show the poisoning scene on the stage.

However, a fatal weakness — even more evident when we see the play staged than when we read it — is the fact that hero and heroine, Britannicus and Junia, are total nonentities, so that a tragedy constructed otherwise on strictly Aristotelian lines lacks a tragic hero and leaves no room for *catharsis*.

The acting, it goes without saying, was all that acting should be (and is so rarely found in the Broadway stage's offerings for the tired businessman) — highly polished, well-mannered, audible, and perfect team work instead of our all-too-frequent star-centered technique. It was gratifying to see an audience largely composed of contingents of young people from the better schools in New York and adjoining states who followed the play with obvious understanding and appreciation. Such events as the visit of the Comédie Française (or the earlier showing of Goethe's *Faust* by an excellent German



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troupe) go far in reconciling us with what a latter-day Boileau might have called "les embarras de New York."

STRAVINSKY'S OEDIPUS

Sophocles, Ford, Stravinsky, Cocteau — an unlikely-sounding mixture: add the rare skill and enthusiasm of Leonard Bernstein, and the result is sheer delight. A TV sponsor admits the existence of listener intelligence above the infantile level; Stravinsky, in his unique opera-oratorio *Oedipus Rex* (Latin libretto by Cocteau) transposes the classic grandeur of Sophocles into his neo-classical musical idiom, and Mr. Bernstein, with the New York Philharmonic Orchestra and the help of excellent actors and voices, directs and explains the process in his "workshop."

Stravinsky's work, composed in 1927, does not purport to duplicate a theatrical performance in fifth-century Athens but is a most interesting attempt to achieve a musical and dramatic equivalent. Scenes from an English version of the play alternated with parallel episodes from the opera: the result was one of the best programs of the season based on a classical theme, and this reviewer's only regret was that the 90-minute framework (less commercials) did

not permit a complete performance of either—let alone both—play and oratorio.¹

IONA COLLEGE

HARRY C. SCHNUR

1. Mr. Dick contributes the following *additamentum*:

Stravinsky's *Oedipus Rex* was first performed in Paris in 1927, to commemorate Diaghileff's twentieth anniversary in the theatre. The French text of Jean Cocteau was translated into Latin by Jean Daniélou. The main reason for Stravinsky's desire for a Latin text was that he conceived his work as an opera-oratorio, whose 'static' quality could be best realized by an unused language such as Latin. In his autobiography he writes:

"What a joy it is to compose music to a language of convention, almost of ritual, the very nature of which imposes a lofty dignity! One no longer feels dominated by the phrase, the literal meaning of the words. Cast in an immutable mold which adequately expresses their value, they do not require any further commentary. (Igor Stravinsky, *Stravinsky: An Autobiography* [New York: Simon and Schuster, 1936] 202).

and again:

Just as Latin, no longer being a language in everyday use, imposed a certain style on me, so the language of the music itself imposed a certain convention which would be able to keep it within strict bounds and prevent it from overstepping them and wandering into byways, in accordance with those whims of the author which are often so perilous. I had subjected myself to this restraint when I selected a form of language bearing the tradition of

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SOPHOCLES COM-POUNDED

A flute and clarinet pierce the stillness of the intimate auditorium. Percussion instruments—curiously arranged bamboo shoots and prisms—are caressed, glissando, by girls in Grecian attire. Surrealistic images are flashed on a white curtain, and Daysair (Deianeira) begins her soliloquy. The tragedy of love, fate, and death has begun.

Only it is not the *Trachiniae* of Sophocles that is on view Tuesday evenings at the Living Theatre but a "version" by Ezra Pound, the grand old "assistant dean" (or is he now registrar?) of modern poetry.¹ In fact, Pound's *Women of Trachis* is not tragedy at all, but, despite the author's pretensions of cosmic symbolism, emerges as a burlesque of Greek tragic poetry—caustic, pedestrian, and often in dubious taste.

Anyone familiar with Pound's mistranslations—or better, points of departure—will not be dismayed by his capricious use of the blue pencil. Is any of the buoyant lyricism of *The Cuckoo Song* left in the palsied *Ancient Music*? Do the dissonant variation on *Ode pour l'élection de son sepulchre* and the vibrato of irony in *Envoi* have any but nominal relationship to Ronsard and Waller? Finally, does the subway-circuit dialogue of *Women of Trachis* have even the remotest resemblance to Sophoclean diction?

Pound is an iconoclast in a different sense of the word. His technique consists in chipping the brilliant paint from the idol rather than hurling it from its niche. He has taken the exalted characters of Sophocles, stripped them

ages, a language which may be called homologous (*ibid.* 206f.).

Important, too, are Stravinsky's comments about his own knowledge of Latin:

The knowledge of Latin, which I had acquired at school, but neglected, alas! for many years, began to revive as I plunged into the libretto, and, with the help of the French version, I rapidly familiarized myself with it. As I had fully anticipated, the events and characters of the great tragedy came to life wonderfully in this language, and, thanks to it, assumed a statuesque plasticity and a stately bearing entirely in keeping with the majesty of the ancient legend (*ibid.* 201).

1. Sophocles, *Women of Trachis*, in a version by Ezra Pound. At The Living Theatre, 530 Avenue of the Americas, New York City, Tuesdays at 8:30.

Pound's *Women of Trachis* first appeared in the *Hudson Review* 6 (1954) 487-523, and was later published in book form (London: Spearman, 1956; New York: New Directions, 1957). "Often freakish but sometimes powerful" is Professor Kirkwood's evaluation in *CW* 50 (1957) 160.

of their buskins, and demanded that they walk barefoot on an alien stage, exuding middle-class dialogue that is oddly reminiscent of some of our more realistic dramatists. Can anyone imagine the Deianeira of Sophocles saying, "Something too creepy's just happened" (v. 672ff.), or the chorus, "Am I cracked, or did I hear someone weeping?" (863)? Decorum prevents my printing the little excrescence to Heracles' speech (note what Pound appends to 1062!).

Had Pound used the ancient myth to reflect the contemporary situation, to disseminate an ideology, or even to advance a cynical philosophy as Anouilh did in *Medea* and *Antigone*, Giraudoux in *Electre*, or Sartre in *The Flies*, the crucial point would be the intrinsic value of the play, not of the adaptation. But Pound is not throwing new light on traditional material; he gives Sophocles due credit for the original and then proceeds to contaminate it.

POETS' CORNER

AH, DID YOU ONCE EAT GOODWIN PLAIN

To E.B.S.

My heart leaps up when I behold
A Dative I can size up cold.

Next when I cast mine eyes and see
Accusatives specifically,
O, how that syntax taketh me.

Nature I loved and after nature Text.
In Genitives I found the Absolute.
In verbs I loved the sweet revealing Root.
This world has these; who cares about the next?

A book of verses underneath a bough,
A lexicon, a grammar and thou,
If silent, this were paradise enow.

When I have fears that I may cease to be
Before this brain has gleaned old Goodwin's hoard;
That I may die without the precious key
To treasures Athens gave that still are stored
In texts but may be closed to me;
When memory slips its cog so carelessly
That Middle melts to Active, then, O, Lord,
Myself I fling at forms voraciously
And sit a gorgier at Dame Grammar's board,
Devouring verbs and nouns in gluttony
And drinking from the bowl in which is poured
The subtle syntax of antiquity.

Then eager for the poet's luscious word
I rise to read what Homer wrote for me.

NEW YORK

DOROTHY MILLSTONE¹

1. Mrs. Millstone met old Goodwin at Hunter College several years ago and has been his visiting guest-friend ever since. (U.S.)

Occasionally a spark or two of Sophocles rises from the pyre, but the work is uneven, with a few threads of poetry amid a zig-zagging fabric. But then Pound had little use for Shakespeare, either.

As for the performance, I can only report that it bears the hallmark of excellence that characterizes every Living Theatre production and deserves the attention of serious theatre-goers. Julian Beck has both directed and designed it with a maximum of insight and a minimum of gimmicks, in addition to giving a superlative performance as Heracles. He must be especially commended for his treatment of the scene involving the mute captive women and Iole. Rather than have them appear onstage, a film clip of their sad procession (shades of Brecht's "epic theatre"?) is flashed on a mural, and it is to celluloid characters that Daysair speaks.

Pound's *Women of Trachis* does serve a purpose. It will drive anyone whose knowledge of the Trachiniae is rusty back to the original or a faithful translation, such as Michael Jameson's.²

Let the idols alone, Mr. Pound.

IONA COLLEGE

BERNARD F. DICK

2. *The Complete Greek Tragedies*, ed. D. Grene and R. Lattimore, (Chicago: University of Chicago Press, 1959), Vol. II. This translation also seems eminently actable.

NOTES AND NEWS

The Annual Spring Meeting of CAAS will be held at Hunter College, New York City, April 28-29, 1961: see pp. 221-224 of this issue. A coupon for reservations (due April 25) for the Dinner and Luncheon is printed on p. 239.

Members and guests who plan to join the guided tour (see p. 221) of the *Metropolitan Museum of Art* (Fifth Ave. and 82nd St.), are invited to write for the Museum's free monthly *Calendar of Events*, available on application.

Vol. I of *The Phoenix: Journal of the Classical Association of Canada*, long out of print, has been reproduced by a photographic process and is now available, at a cost of \$4.00. Copies may be obtained from Mrs. F. Ireland, Sec.-Treas., Simcoe Hall, Toronto 5, Ont.

Copies of the brochure *Tentative Advanced Placement Program in Latin*, announced in the report on the University of Michigan Advanced Placement Institute and Seminar, July-August 1960, *CW* 54 (1960-61) 50f., may now be obtained from the American Classical League Service Bureau, Miami University, Oxford, Ohio, for a handling charge of \$0.20 a copy.

The Thomas Y. Crowell Co., 432 Park Ave. S., New York 16, N.Y. has instituted an editorial department for books concerning Greek and Roman antiquity. The

company intends to solicit manuscripts in classical civilization, literary criticism, and translations.

CALENDAR OF EVENTS

April 5, 6, 12. Metropolitan Museum of Art: "Italy and Greece in Three Dimensions" ("Rhodes and Malta": 3-D slides), Mr. Stuart M. Shaw (2:30 P.M.). For other April events, including (Apr. 19, 20, 27) "Cretan Palaces" in this series, see the Museum's *Calendar of Events* noted above.

April 6-8. CAMWS: 57th Annual Meeting, Cleveland, Ohio, at invitation of John Carroll University, in cooperation with other Greater Cleveland classical groups; see March, p. 201.

April 7-8. CANE: 57th Annual Meeting, Holy Cross College, Worcester, Mass.; see March, p. 201.

April 21. Cathedral School of St. Mary, Garden City, L.I.: "Two Tragic Heroines": choral reading in original from Aeschylus, *Agamemnon* and Vergil, *Aeneid IV* (even.).

April 27-29. University of Kentucky Foreign Language Conference, Lexington, Ky.

April 28-29. CAAS: 54th Annual Meeting; see program this issue.

May 7. University of Scranton, Scranton, Pa.: Sixth Annual Classical Lecture, "Cicero's Last Fight for the Republic," Prof. Edward A. Robinson, Fordham University (3:30 P.M.).

May 11-14, College of St. Elizabeth, Convent Station, N.J.: Sophocles, *Antigone* (tr. Murray).

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A brochure describing the Workshop program is available from Prof. W. R. Ridington, Director, Western Maryland College, Westminster, Md.

Donations to the CAAS Workshop scholarships are cordially invited. Checks may be made payable to Prof. J. A. Maurer, Sec.-Treas., C.A.A.S., Lehigh University, Bethlehem, Pa.

BOOKS RECEIVED

ALDRED, CYRIL. *The Egyptians*. ("Ancient Peoples and Places," 18.) New York: Frederick A. Praeger, 1961. Pp. 268; 82 photographs, 50 line drawings, 8 tables, 2 maps. \$6.50.

BARKER, SIR ERNEST. *Greek Political Theory: Plato and his Predecessors*. ("University Paperbacks," UP-3.) London: Methuen; New York: Barnes & Noble, 1960. Pp. xii, 468. \$1.95 (paper.)

Orig. publ. London 1918; 2d ed. 1925.

BOTHMER, BERNARD V., in collaboration with HERMAN DE MEULENAERE and HANS WOLFGANG MUELLER. *Egyptian Sculpture of the Late Period, 700 B.C. to A.D. 100*. Edited by ELIZABETH RIEFSTAHL. Brooklyn,

N.Y.: Brooklyn Museum, 1960. Pp. xxxix, 197; frontispiece, 134 plates (355 figs.). No price stated.

An exhibition held at The Brooklyn Museum, 18 Oct. 1960 to 9 Jan. 1961.

BOWRA, C. M. *Greek Lyric Poetry: From Alcman to Simonides*, 2d rev. ed. Oxford: Clarendon Press; New York: Oxford University Press, 1961. Pp. xii, 444. \$6.75. (42s.)

Orig. publ. 1936; rev. CW 30 (1936-37) 164f. (L. Van Hook). "I have . . . not so much revised the book as rewritten it." (Preface, p. v.)

BROWN, W. LLEWELLYN.† *The Etruscan Lion*. ("Oxford Monographs on Classical Archaeology.") Oxford: Clarendon Press; New York: Oxford University Press, 1960. Pp. xxvi, 209; frontispiece, 64 plates, map. \$13.45.

CHASE, ALSTON HURD, and WILLIAM G. PERRY, JR. (tr.). *Homer, The Iliad*. With an introduction by the translators and a selection, "Troy: The Bible of Greece" by HERBERT J. MULLER. ("A Bantam Classic," FC72.) New York: Bantam Books, 1960. Pp. 399; 8 ill., map. \$0.50.

Orig. publ. 1950, by Little, Brown & Co.; rev. CW 45 (1951-52) 42f. (P. H. Epps). The selection "Troy: The Bible of Greece" is taken from Chapter III of *The Loom of History* by Herbert Muller.

DILKE, O. A. W. (ed.). *M. Annaei Lucani De Bello Civili, Liber VII*. Revised from the edition of J. P. Postgate. ("Pitt Press Series.") New York: Cambridge University Press, 1960. Pp. ix, 182. \$2.50.

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- FITZGERALD, ROBERT (tr.). *Homer, The Odyssey*. With drawings by HANS ERNI. Garden City, N.Y.: Doubleday & Co., Inc., 1961. Pp. 475; ill. \$4.95.
- FRAENKEL, HERMANN. *Wege und Formen frühgriechischen Denkens: Literarische und philosophiegeschichtliche Studien*. Edited by FRANZ TIETZE. 2nd enlarged ed. Munich: C. H. Beck'sche Verlagsbuchhandlung, 1960. Pp. xxii, 376. DM 24 (paper), 28 (cloth).
Orig. publ. 1955. Cf. CW 50 (1956-57) 114 (E. L. Minar, Jr.).
- GIBBON, EDWARD. *The Decline and Fall of the Roman Empire*. A One Volume Abridgement by D. M. LOW. New York: Harcourt, Brace & Co., 1960. Pp. xviii, 924. \$8.00.
- HURLEY, VIC. *The Parthian*. New York: Fleet Publishing Corp., 1960. Pp. 448; map. \$5.95.
Historical novel, set in 50 B.C. to 17 A.D.
- KITTO, H. D. F. *Form and Meaning in Drama: A Study of Six Greek Plays and of Hamlet*. ("University Paperbacks," UP-2.) London: Methuen; New York: Barnes & Noble, 1960. Pp. ix, 341. \$1.95 (paper).
Orig. publ. 1956, by Methuen. Rev. CW 50 (1956-57) 62 (Barbara P. McCarthy).
- KRAMER, SAMUEL NOAH (ed.). *Mythologies of the Ancient World*. ("A Doubleday Anchor Original," A229.) Garden City, N.Y.: Doubleday & Co., 1961. Pp. 480. \$1.45 (paper).
With contributions by ten scholars, including "Mythology of Ancient Greece," by Michael H. Jameson.
- LEON, HARRY J. *The Jews of Ancient Rome*. ("The Morris Loeb Series.") Philadelphia: Jewish Publication Society of America, 1960. Pp. ix, 378; 32 plates (67 figs.). \$5.50.
- LIST, HERBERT (photographer). *Rome*. Captions by HANS MOLLIER. Foreword by DEREK VERSCHOYLE. ("A Terra Magica Book.") New York: Hill and Wang, 1960. Pp. iii; frontispiece, 83 ill. \$5.95.
Orig. publ. 1955, by Hanns Reich Verlag, Munich.
- NILSSON, MARTIN P. *Opuscula Selecta, Linguis Anglica, Francogallica, Germanica Conscripta*. Vol. III. ("Acta Instituti Atheniensis Regni Sueciae," Series in 8°, II:3.) Lund: C. W. K. Gleerup, 1960. Pp. xi, 574; frontispiece, ill. Sw. Crs. 65.
- OLIVER, JAMES H. *Demokratia, the Gods, and the Free World*. Baltimore: Johns Hopkins, 1960. Pp. ix, 192. \$5.00.
- PROUDFOOT, L. *Dryden's Aeneid and its Seventeenth Century Predecessors*. New York: Barnes & Noble, 1960. Pp. vii, 279. \$7.00.
- REGENBOGEN, OTTO. *Kleine Schriften*. Herausgegeben von FRANZ DIRLMEIER. Munich: C. H. Beck'sche Verlagsbuchhandlung, 1961. Pp. viii, 624; frontispiece. Price not stated.
- RICCIOTTI, GIUSEPPE. *Julian the Apostate*. Translated by M. JOSEPH COSTELLOE, S.J. Milwaukee: Bruce Publishing Co., 1960. Pp. x, 275; 4 maps. \$4.75.
- RICHARDSON, JACK. *The Prodigal*. A Play in Two Acts. ("A Dutton Everyman Original," D59.) New York: E. P. Dutton & Co., 1960. Pp. 114. \$1.35 (paper).
On the Orestes legend.
- ROBINSON, CHARLES ALEXANDER, JR. *The First Book of Ancient Greece*. Pictures by LILI RÉTHL. ("The First Books," 110.) New York: Franklin Watts, 1960. Pp. 61; ill. \$1.95.
- ROSENBAUM, ELISABETH. *A Catalogue of Cyrenaican Portrait Sculpture*. London (and New York): Oxford University Press (for The British Academy), 1960. Pp. xvii, 140; 108 plates. \$19.35.
- SELTMAN, CHARLES. *The Twelve Olympians*. New York: Thomas Y. Crowell Co., 1960. Pp. 208; 16 plates, map. \$4.50.
Orig. publ. 1952, by Pan Books Ltd.
- SHACKFORD, MARTHA HALE. *Shakespeare, Sophocles: Dramatic Themes and Modes*. New York: Bookman Associates, 1960. Pp. 117. \$3.00.
- STEWART, J. A. *The Myths of Plato*. Edited and newly introduced by G. R. LEVY. ("Centaur Classics.") Carbondale, Ill.: Southern Illinois University Press, 1960. Pp. 481. \$12.50.
Orig. publ. 1905. Miss Levy contributes a 13-page introduction in which she "stresses the religious-philosophical side of the Myths, and traces parallels with certain Hindu, Tibetan and Orphic scriptures which Professor Stewart had not observed." All passages are now translated, while the Greek text of the myths has been omitted.

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